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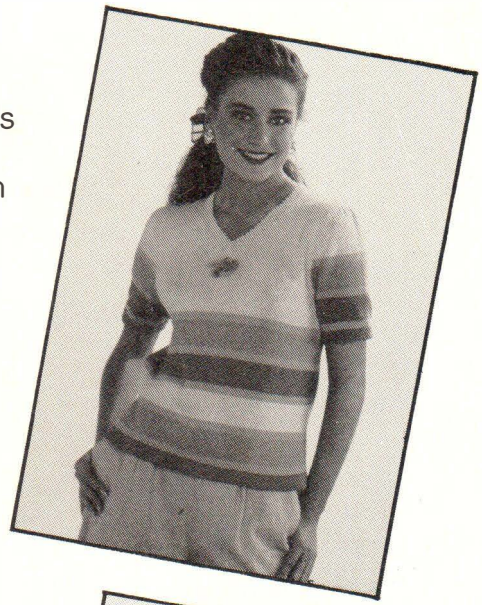
Contents

MARCH 1992

FEATURES

18 **Profile on Success:** Martin Green and his William Lee-type machines
30 **Can You Communicate?** Jean Wiseman helps you to promote your product
31 **Profitable Design:** Elaine Cater gives your knitwear the edge
34 **Have You Ever Tried** Pauline Falk's neckbands?



PATTERNS

27 **Spring Tree Jacket**
38 **Long Jacket**
40 **Man's Slip Stitch Sweater**
43 **Lady's Fair Isle Sweater with Lace Collar**
45 **Lady's Double Knit Cardigan**
46 **Child's Double Knit Cardigan**
48 **Beginners Cotton Top**
51 **Maternity Sweater**
53 **Passap Cardigan for Ladies**
57 **Girl's Dress with Anchor Design**
60 **Abbreviations**

REGULARS

4 **Editor's Letter**
5 **Letters to the Editor**
6 **The Home Front:** Borrowing money
8 **Update:** All that's new on the market
10 **Theme and Variations:** Transferring lace punchcards to mylar sheets
12 **Software:** Angela Gordon completes her review of DesignaKnit
14 **Profitable Punchcards:** Locking the card
16 **Passap People**
17 **Competition:** Win an OmniStitch
21 **Out and About**
22 **Time is Money:** Getting it all together
24 **Fashion Trends:** Jean Wiseman
26 **Inspirations:** Spring Tree Jacket
59 **Legal Workshop:** Steve Wyer
62 **The Industrial Knitwear Market**

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Dear Readers,
At last spring is here and the dark evenings are looking brighter and hopefully summer is on its way. In this issue we have a mixture of garments for you that should keep the machines zipping away and boosting those holiday savings.

WORTHY CAUSES

Recently I was asked by an editor of one of the national supplement magazines about machine knitters and what activities went along with the machine knitting... she didn't have nearly enough space for me to even scratch the surface, but one thing that did emerge from our conversation was the fact that machine knitters both individually and collectively raise a tremendous amount of money over the year for worthy causes. Everything from balaclavas for soldiers in the Gulf to tiny outfits for premature babies. The list is endless and the amounts raised are not just hundreds but thousands of pounds.

JUST A THOUGHT

It set me thinking that why, when we are so good at raising money for others, are we so backward at coming forward when it comes to charging a fair price for our knitwear? A letter from a reader recently revealed that she is selling children's sweaters sizes 26"-30" for £3.50... what can I say...
Could the answer be that we need to be working for something specific? If that is so then the answer is back to the goal setting and having something to work specifically for. Or is it that we can charge the right prices (expensive) when we are selling goods for other people... if that is the case then those of us who are slipping up on our pricing need to get help from an outside source, preferably close enough to us to help for free but detached enough to be realistic and tell us exactly what they think.

ONE TO SLEEP ON

A request from a TV company for a knitted garment led me to recommend two equally talented knitters for the job. The person making the enquiry 'phoned me back to tell me that she had taken one of the knitters on to do the job in question. Further enquiry revealed that she had chosen the one who quoted the higher price. When I asked her what she had based her choice on she replied: "Well, you get what you pay for..." What more can one say? Let 1992 be the year that we all get our prices right... the government might not manage it but machine knitters surely can.
Keep knitting, keep in touch.

Hazel

COMING NEXT ISSUE

Another fabulous competition.
Export potential in Italy.
Garments for the younger set.
Plus all our regular features and information.

Readers' news and views

ON JACQUARD KNITTING

Elizabeth Sewart from Bourn, Cambridge wrote to us:

I'm writing in response to Caroline Nelson's article and patterns in the June 1991 *PMK* for using the Jacquard setting to catch up the Fair Isle floats. I'm fortunate in having an electronic Brother machine which makes it easy to transfer from an ordinary Fair Isle design into Jacquard 'at the flick of a switch' and have therefore used this technique already. However my version does differ slightly in that I set the ribber to knit one way and slip the other throughout the pattern. This saves having to reset the ribber slip buttons every other row — as in Caroline's version. I tried Caroline's version but found that the 'gaps' formed by the ribber stitches showed through on the Fair Isle pattern I was using. I think the density of my Fair Isle design made the difference, as hers was only an outline. Perhaps a principle could be applied here: to catch up floats on the ribber for whichever colour has the greatest number of floats, ie least amount of solid areas. I have a couple of hints arising from using this Jacquard setting:

1. If the band of Fair Isle is almost immediately above the rib band then it saves time if one just transfers the alternate stitch from the 1x1 rib needles to the main bed, leave the others in place, and continue to knit with alternate rows on the ribber. This gives a 1 in 4 rib setting.
2. If after the Jacquard there is to be no single bed Fair Isle on that piece of knitting then it is possible (after transferring all the stitches to the back bed) to continue knitting in stocking stitch still using the ribbing arm (or plate) PROVIDING THAT THE RIBBER IS LEFT IN PLACE. Any coloured stripes, tuck or slip, could easily be added using the colour changer already set up previously for the Jacquard.

I used both these techniques for the infant sweater (*PMK* January/February 1989) with the 'speedy' automatic transfer to the ribber, and added coloured stripes to the ribbing, top and bottom.

I heartily agree with the comment you made about knitting what the customer wants... I have a box full of garments which I dreamed up and knitted which no one wants to buy !

Many thanks Elizabeth for your helpful hints on the Jacquard knitting and we are sure that you are not alone with your box of unwanted knitteds... perhaps we could arrange a giant swap system, after all they do say that one man's meat.... etc.

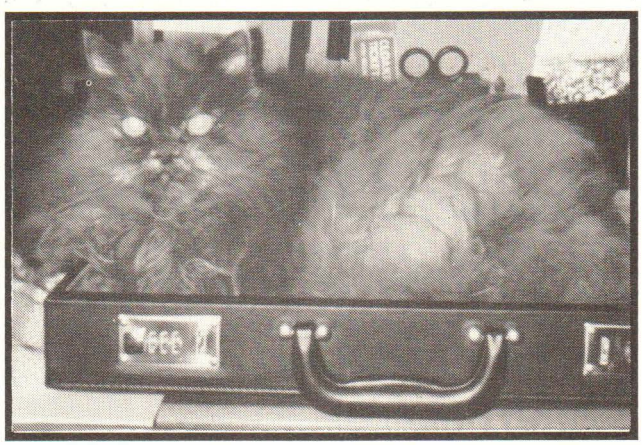
CONTINUED ON PAGE 36

A knitter's assistant

Jean Donaldson wrote to us some time ago about her winning a prize at a local agricultural show. She wrote again saying:

Your reply to my letter was much appreciated and I enclose a photo of myself wearing the winning jacket (my husband took so long to take it that the smile had worn off!). It really was my day because I won first prize with the jacket and second prize with a Rosalie Davis design from *Machine Knitting News.* These successes encouraged me to return to Motherwell college to continue with the NWRAC course which I had to drop out of due to ill health. It has been a two-year break but I got such a great welcome back and with the boundless enthusiasm of the tutors I hope this time to complete the course. Last but not least is a photo of 'Misty' my cat helping me out with my NWRAC work. Thank you once again for a truly inspiring magazine.

Sometimes just the right thing happens and encourages us to get going again when we are feeling down or lacking in confidence and enthusiasm. We would like to hear from you if you have a tale to tell — it might be helpful to another reader.



Borrowing money

by Rosemary Sheath

HOW MUCH DO YOU NEED?

There must come a time in your knitting career when you need a new piece of equipment, whether it is to replace an existing item or buy, for example, a chunky machine so that you can take advantage of an interest in mohair garments.

It is worth spending time to decide exactly what you will need and to find the money to pay for it.

Prices for equipment vary, a dealer will sell equipment which is guaranteed and overhauled so it is bound to be dearer than a private sale. You will need cash if you buy privately, and you may need to allow for repairs as the machine will not be guaranteed.

Dealers may reduce the price if you pay cash or decline tuition. So work out the most you will have to spend.

CAN YOU RAISE SOME MONEY YOURSELF?

Look at your equipment. Have you anything that you do not use — an accessory or an old knitting machine you keep under the bed.

Have you any yarn that you will not knit? We are all guilty of keeping yarn on the shelf because it's pretty. Many customers tell me that now they knit for profit they do not have time to knit for themselves, and if they do knit for themselves they really prefer to wear garments knitted in repeatable yarn, so that they can take orders.

If you take a sackful of pretty yarn to your knitting club you are bound to get some buyers. Don't be too cheap though or you will feel miserable when your lovely cones disappear through the door for ever. And won't you feel virtuous when you tell the family that you now have less yarn up in the loft.

Or have you and your family any other items to take to a car boot sale, or advertise in your local paper?

INTEREST-FREE LOANS

The cheapest way to borrow is an interest-free loan from a member of your family. Do record the amount and and the dates and amounts of repayment, a lot of ill-feeling in families is caused by disagreements over money.

CREDIT THROUGH THE SUPPLIER

You may be able to arrange an interest-free loan with the company from whom you are buying your new machine.

Usually this is either funded by the shop owner, for example, you give a deposit of a third and pay the balance in three equal instalments — or to keep the administration costs down they may ask for post-dated cheques which they bank at the correct time.

The shop will naturally ask for personal details. Where you live, your phone number where you work (if you have a job) and for a personal reference if they don't know you.

Or they may be part of a credit scheme run by one of the large loan companies. They usually grant six month's interest-free credit. They will require you to complete and sign an official credit or loan agreement, showing your family income and outgoings (rent or mortgage, and other loan payments). They will check your details through a credit reference agency. And they may refuse to lend you the money if they do not consider you a good risk.

They offer this loan as a 'special offer' hoping that you will borrow more from them at a later date, but this time paying interest.

YOUR FLEXIBLE FRIEND

By planning your purchase carefully you should be able to get nearly six week's interest-free credit before you have to pay.

If you do not pay before the statement date the interest is charged at approximately 26 per cent. Each credit card rate is different, so do look on your statement to see what rate you are paying.

Some companies donate a proportion to a charity, some give you free air miles or points towards gifts.

If you already have a credit card, choosing this method and paying it off before the statement date is the best way to buy. Most shops take credit cards so it leaves you free to shop around.

If you do not have a high enough limit you can phone them to apply for an increase. You usually do not have to fill out any more forms, and they can give a reply over the phone.

INCREASE YOUR MORTGAGE

This is the cheapest way to borrow money because the rates of interest are the lowest. The disadvantage is that it involves a lot of paperwork for a smallish sum, and they may tempt you into borrowing more than you need. Then instead of borrowing the money for a chunky machine and ribber, you find yourself able to refit the kitchen, extend the living room and build a patio.

And it sounds tempting if you find you don't have to pay more than a few pounds extra a month because they have increased your payment term by another 15 years!

BANK OVERDRAFT

This is the next cheapest way to borrow.

You will usually have to visit your bank manager to arrange it, but if the bank knows you already, you should not have too long to wait for a decision.

You agree an amount you will need to overdraw, and there is usually no fixed payment time. As you are only charged interest on the outstanding balance daily, there will be times (such as when a wages cheque is put in) when you may have hardly any amount owing.

The disadvantage is that overdrafts are technically repayable on demand.

BANK LOAN

This is a more formal way to borrow the money, with a fixed length of time to repay the interest and amount borrowed, in instalments.

The interest is usually a little higher than a simple overdraft.

If your family is a good customer you can usually negotiate a reduction in interest rates. It's definitely worth a try. You aren't going to lose anything and the bank manager will be impressed with your business acumen!

HIRE PURCHASE OR LOAN AGREEMENT

This is usually the dearest way to borrow, and as I mentioned earlier involves you in giving a lot of personal information. Many shops now offer 'instant credit' from these companies. The loan company can phone your details through to a credit checking agency, and get a rating on you very quickly.

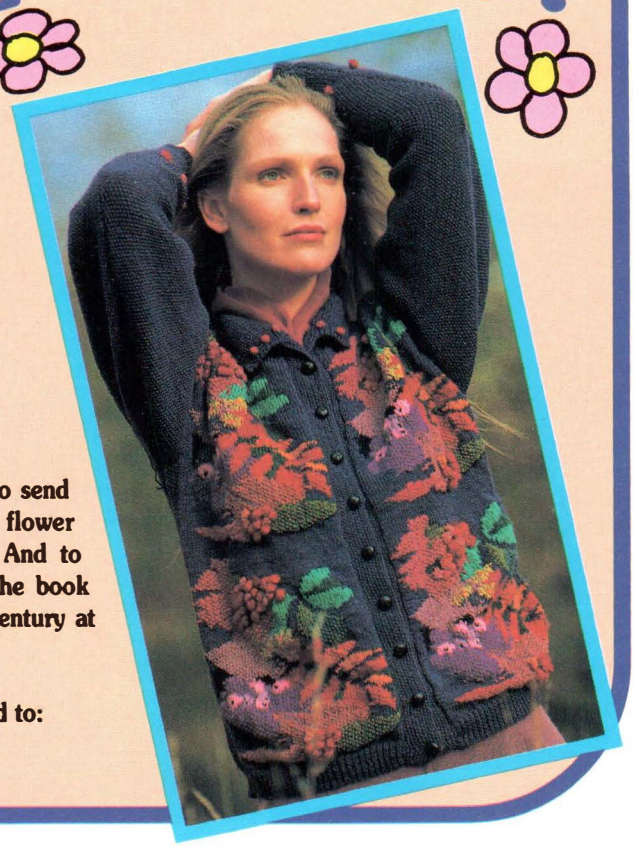
You can now vary the length of payment term and have your interest adjusted accordingly, and in certain cases you are protected against faulty goods.

Next month I will explain the different ways that the interest can be calculated, and what APR means.

SPRING FLOWERS!

ENTER OUR MINI 'FLOWER POWER' COMPETITION AND WIN A YEAR'S FREE SUBSCRIPTION AND BINDER

'The flowers that bloom in the Spring tra la, have everything to do with the case' — if we are allowed to misquote!



We have a flower theme for this mini competition and invite you to send in a photograph or drawing of any knitted floral item — flower trimmings, a flower 'plant' or a garment with a floral theme. And to inspire you we have illustrated one of the lovely designs from the book 'Floral Knitting' written by Susan Duckworth and published by Century at £18.99. (The lovely illustrations were taken by Sandra Lasada).

Send your entry not later than 31st March, 1992, addressed to:
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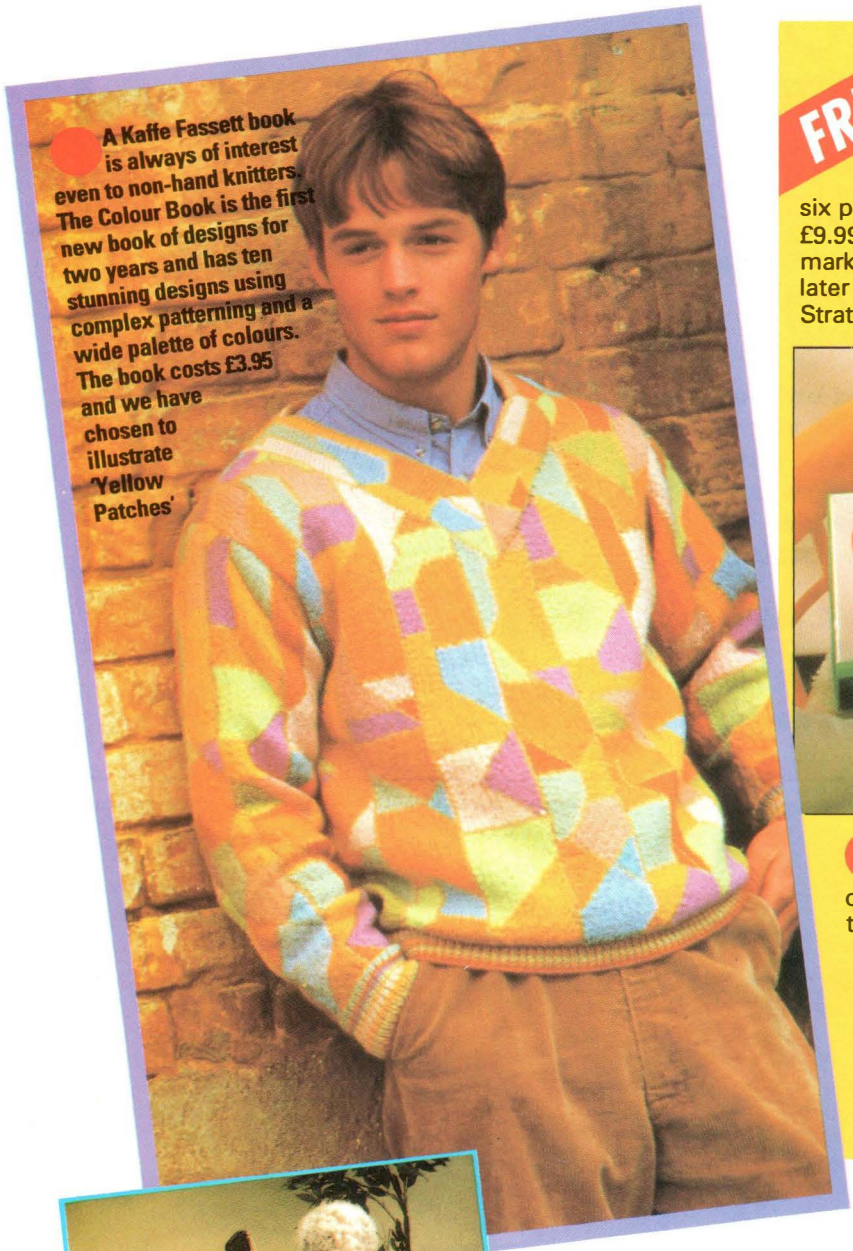


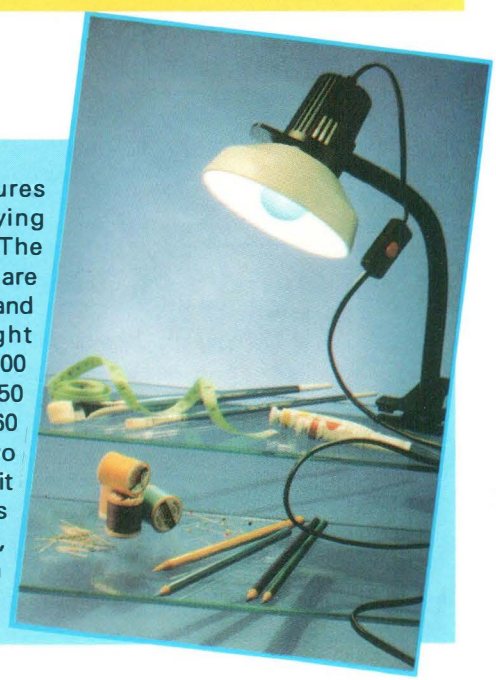
A Kaffe Fassett book is always of interest even to non-hand knitters. The Colour Book is the first new book of designs for two years and has ten stunning designs using complex patterning and a wide palette of colours. The book costs £3.95 and we have chosen to illustrate 'Yellow Patches'

FREEBIE

We have two different but equally useful Freebies on offer this month! In tune with the mood for decorative knitwear we have six packs of **Jazz It** paints which normally retail at around £9.99 per set of six colours. Please send us a postcard marked 'Jazz It' with your name and address to arrive not later than March 31st 1992. Post to Litharne Ltd, PO Box 9, Stratford-upon-Avon, Warks CV37 8RS.

We would like to introduce readers to **Glo-White Fabric Whitener** which puts back the original whiteness and brightness into garments that have faded. Glo-White is colour safe and bleach free. Glo-White is ideal for handwashing delicate and manmade fabrics as well as jumpers and other natural fibres — and we have 100 sachets to give to readers! Glo-White is available from all leading shops and supermarkets, and a special product for wool is soon to be launched. Send your postcard marked 'Glo-White' to the address above.

A number of interesting new features result in the new Daylight Magnifying Lamp which is excellent value at £45. The acrylic lens has a ruler measure and there are two metres of lead for extra convenience and the lamp is supplied with a Daylight Simulation Bulb. Also available is a new 100 watt Clip-On Lamp which retails at £27.50 — most clip-on lamps only take up to 60 watt bulbs. The lamp comes with two metres of lead so that you can place it just where you need it. (Further details from Suzanne Graff at Daylight Studios, Dept KS, 223A Portobello Road, London W11 1LU Tel: 071-229 7812).

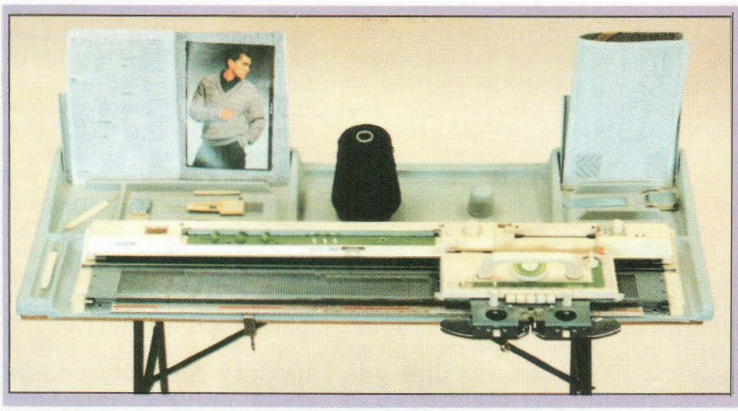


We thought it a great way of trimming garments when we saw the Weaver printed bias binding at a recent knitting show and we illustrate some of the designs. The width is approximately 1.5cm and the length approximately 2.5m and the cost by post is £2.45 per packet plus 50p p&p. (Write to Weaver at PO Box 12, Lincoln LN1 3AF.)

'Popular Crafts' has just published a useful and extremely comprehensive book called ***Guide to Good Craft Suppliers*** *which as the name suggests is a directory of hundreds of different craft sources throughout the country. With more than 700 names at your fingertips the book is an excellent buy at just £6.95 net.*

Since winning Venture Cash in 1988/89 The Natural Wool Company has developed its own range of knitwear with the support of designer Trudie Ince. It is the aim of the company to produce a unique and subtle range of products as well as preserving some of our rarer species of animals. The naturally coloured wool is free from additives and chemical dyes, and Sarah Newman has imported five merino ewes from New Zealand and now has a flock of 12 varying in colour from silver grey to brown and black. A merino collection of knitwear is in the pipeline but meanwhile we are pleased to illustrate from the current collection.

To visit or for more information contact The Natural Wool Company at Rowdens Farmhouse, Bunny Lane, Sherfield English, Romsey, Hants SO51 6FT.



The Machine Knitter's 'Tidy Tray' which has just been launched by B. Hague & Co Ltd, is just what every knitter needs. It has been designed to fit between the knitting machine and the table and is suitable for all makes of standard gauge machines. The 'Tidy Tray' has two hinged book rests, two cone holders and several partitions specially designed to fit your tools and the other 'bits and bobs' which usually end up on the floor! The tray measures 48" x 16" x 3" and has an RRP of £29.95 including VAT. (Details from B. Hague & Co Ltd, Mile End Road, Colwick, Nottingham NG4 2DW.)

Lace

This month DORIS COUTTS shows us how to transfer lace punchcards to mylar sheets

Our Editor has received some queries from Brother electronic knitters who are having difficulties when transferring lace punchcards to mylar sheets — I'm not sure exactly what the difficulties are, so we'll look at some possible causes.

First, I think it will help if we watch the action of the lace carriage as it shows in the display window of the operation panel. Program in *Stitchworld* pattern No 111; with the green light on (to show rows), the number 1 shows at the start with the lace carriage outside the mark and on the extension rail; it stays on 1 as the lace carriage (LC) moves from left to right, then changes to 2 as it is moved back again towards the left — this is of course just as it does with the knit carriage (KC), but when the KC is used at the end of a lace sequence, the number in the window doesn't change. Now put the yellow light on; the window is blank whilst the LC goes back and forth, until the last row of the sequence of lace transfers, when 2 comes up as you start this row. Finish taking the LC across, then knit 2 rows with KC. This is an evenly spaced pattern, so look at the graph and follow the sequence; row 1, the LC selects the needles, row 2, transfers needles from row 1 in direction of LC, ie to the left, and selects row 2 markings. Row 3 transfers row 2 needles to the right, there's no further needle selection, and row 4 LC just returns to the left hand side, 2 flashes up in the window, K2 rows with KC. This sequence is repeated through the pattern, until the last set of transfers, when 8 shows in the window — this means K8 rows with the KC, and the pattern returns to row 1.

This type of pattern is very easy to knit, in fact as with all Brother punchcard machines, the patterns are so arranged that when the LC ends up on the left with no needles selected, it's time to use the KC for the number of rows indicated. Now look at pattern 105 — the lace marks are not so evenly spaced, the first half has a marked row followed by a blank, but the second half has 3 blank rows. However, the 'LC on the left, no needles selected' rule still holds good, but as you can see from the illustration of 105, the second half of the pattern transfers in the opposite direction from the first half, and so extra rows need to be knitted with the LC to get the transfers in the right direction.

Now let's see what happens when you mix Lace and Fine Lace.

Flashing 0 = Lace, ie set lever to N

Flashing 1 = Fine, ie set lever to F

Follow a pattern through such as *Stitchworld* 221 or 222, program it in, but it isn't necessary to knit these patterns, just watch what happens in the display window as you move the carriages. Although 0 changes to 1 (and vice versa) as you start moving the LC across, wait until the end of that row, and then switch the F/N lever, in the same way that you finish the row when 2 flashes up for the KC. In pattern 221, you have an N transfer on the same row as selection of needles for Fine Lace (row 3 for example) so it's important not to shift the N/F lever before the end of the row when the light starts flashing. So now you have a good working knowledge of how the display panel helps you.

Let's get to the punchcards. If you're looking to cut down your mylar marking, you will look for the smallest repeat you can use. If it's an 8 stitch pattern repeated three times across a punchcard, it doesn't matter which of the three repeats you choose, as the centre will be the same for each one, and will be centred on the machine. But if it's a 12 stitch pattern (2 repeats across the card), you should choose the centre 12 stitches, 6 stitches each side of centre 0. (See Figure 1, where I've marked the 12 stitches you should use on card 775.) You will have to mark in the full card length as there is no vertical repeat. As you will see later on, when I used this card for lace weave on a mylar sheet, I didn't use the centre 12 stitches. (It was when I first had my 910, and you live and learn, don't you?) Actually since this pattern has an off-set repeat, it didn't really matter, but patterns which run in vertical lines will not be automatically centred on the electronic machines unless you choose the centre block. Also be careful that you include any blank rows at the top and edges of the repeat, if you like 'packing' your mylar sheet with as many patterns as you can, mark the corners of the pattern with ordinary pencil — I also find it helpful to write in the pattern co-ordinates on the pattern sheet, which makes programming easy. If you're in any doubt, copy the whole 24 stitch punchcard, luckily lace cards don't have a lot of squares to mark.

One problem can arise when it comes to annotating for fine/normal lace, and the knit rows. The easiest way to follow a pattern, unless you have a PPD, is to read in the mylar sheet as per page 55 of the *Instruction Book*. Then, having marked the card, set it to read, row by row as you knit (see page 67 *Instruction Book*).

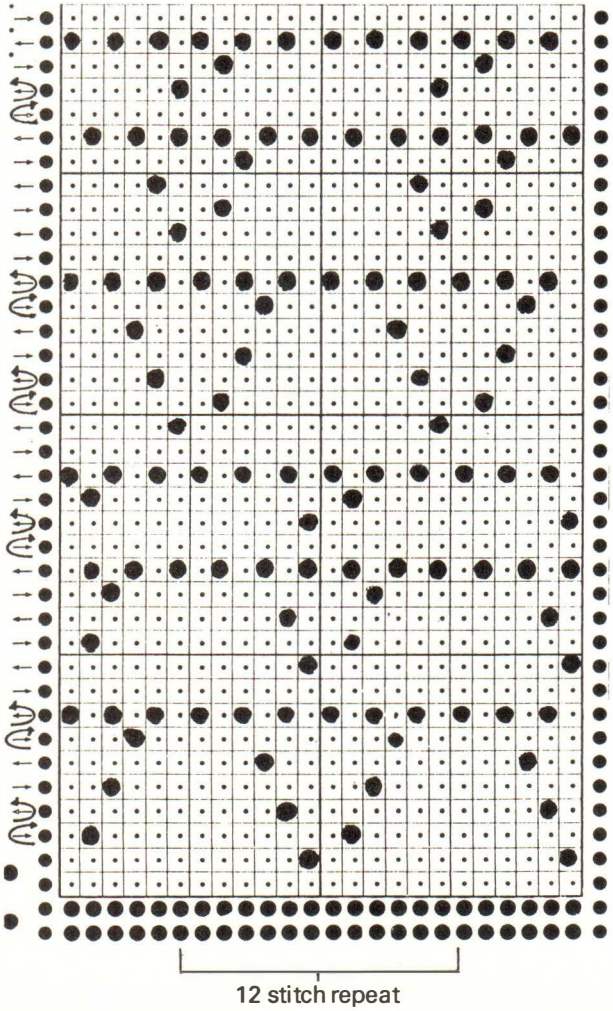
Marking. The row number you are going to knit appears on the right hand side of the pattern grid; the columns on the extreme right and left were used for marking on the 910, when the mylar sheet fed in by 14 rows, and so the row numbers don't correspond with those of the actual pattern block. However, you can use either of these columns for marking, providing you don't use the first 14 rows of the grid (or use for a pattern that doesn't need annotating). Then,

ignoring the side column numbers, use the square on a line with the row you want to mark for lace, fine lace, etc. These squares are pretty small, so a simple F or N or filled or blank squares with a number for the KC rows is probably easiest to do.

There is however another aspect of punchcards you have to consider, and that is on Brother machines, a punchcard is fed into the machine by seven rows; so when copying the FN and other markings on to a mylar sheet, you need to start seven rows up for the first pattern row (actually marked 1 on the punchcard) and put this against the first row of the mylar sheet pattern. If you should be copying a card from another make of machine, adjust accordingly to the number of rows it feeds into the machine, five rows for Knitmaster, for example, but unless you're very experienced, it's best to stick to Brother cards, since one carriage lace machines do not transfer in the same way. In the punchcard pattern books, the markings are pretty small, you may find a magnifying glass helpful. As with the corners of patterns, you can put your markings directly by the pattern, as long as you use a marker which won't be picked up by the scanner.

When you're doing fashion lace, if you want a quick check of centring on the machine, the marked squares on the last row of a lace sequence are where the holes will actually appear, the earlier rows are merely a way of transferring stitches to achieve the 'swirly' effect of fashion lace.

Figure 1



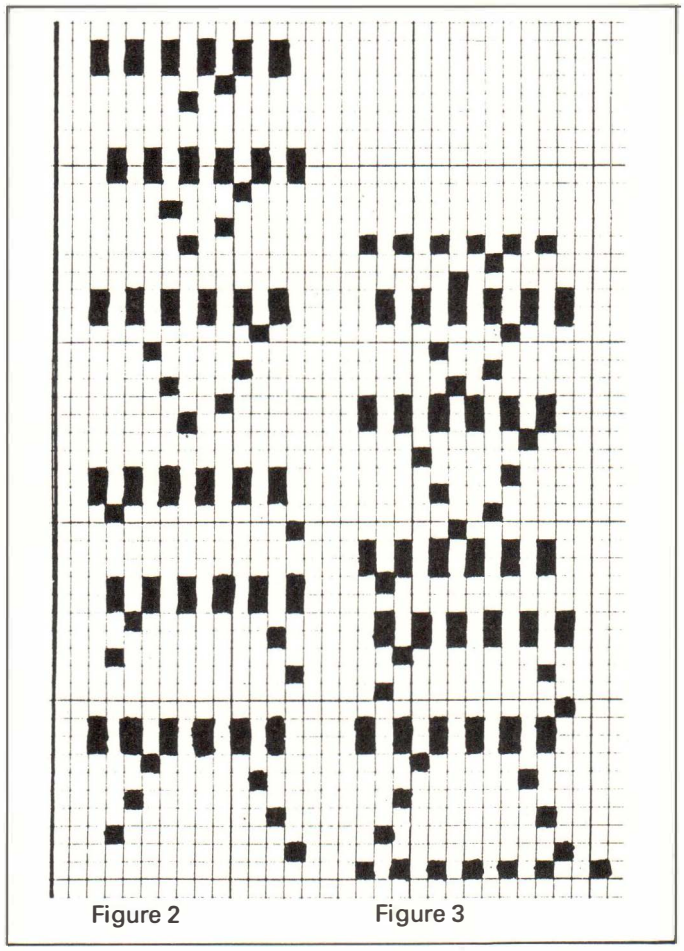


Figure 2 Figure 3

Now we come to the **combination stitches**, such as lace weave and lace tuck — which can only be done on machines using a separate LC. There are really two separate divisions in each of these types — a block of lace followed by some plain rows and then a block of weaving or tuck (Book 3 Patterns 270 and 210 are examples). These are easy to follow, but the ones likely to cause difficulty are those that intermingle lace and weaving or lace and tuck, and here an adjustment has to be made when transferring a punchcard. If you've ever used a Brother punchcard machine, you'll know that when the KC, set to select, immediately follows the lace carriage in the same direction, it doesn't move the card on, so the same needle selection is made (and vice versa). However, both carriages move the mylar sheet or built-in pattern on with each movement, so looking at Card 775 again, on a punchcard the row marked 1 will be selected twice.

When the punchcard is actually knitting row 1, the side mark seven rows above will appear at the pattern slot, count up and you'll see a curly arrow in the right hand column, which refers to the KC, whilst the left hand column is for the LC. The curly arrow indicates two rows with the same needle selection, which is the alternate needle row for

CONTINUED ON PAGE 20

DesignaKnit 4

In her final article on DesignaKnit computer software, ANGELA GORDON describes three facilities which are only available with Version 4 — the Professional

Machine knitters who do not use a charting device can now obtain a Japanese notation printout instead. This is a diagrammatical representation of the garment pieces with the number of stitches/rows and increase/decreases printed in the appropriate places. If you have seen the diagrammatical patterns in *Machine Knitting News* you will know what this is. The printout does not include ribs or neckbands so I would recommend that anyone using this type of printout also prints out the Brief Text instructions as these give you all the missing information required.

The actual size of the printout is selected by the user in the ADJUST menu. I would recommend 20 per cent for simple shapes (this is nice and compact and clips easily to the yarn mast) and up to 50 per cent for more complicated ones which require more details printing around the shaping. The diagram is not exactly to scale since if it were the numeric text would be jumbled — it is not necessary to have a scaled diagram when you are working to the figures. However, if you select a miniature printout without the notations it will be exactly to scale.

The Brother Link is an absolute must for owners of Brother 930, 940 or 950i who are using DesignaKnit 4. With this interface, patterns can be sent directly to your knitting machine. No more hours spent copying patterns on to mylar sheet or PPD.

Patterns previously entered into the knitting machine's memory MUST first be transferred to DesignaKnit and saved for future use as anything transferred to the knitting machine will automatically overwrite any patterns you have stored from any other source. Please note that this does not apply to the built-in patterns included in *Stitchworld*.

I personally love to design stitch patterns, gradually developing them from their original form into something completely different. This is very easy to do in the COLOUR PATTERN menu, but no matter how good the image presented on the screen is (and it is good in this package), it is never the same as being able to handle the knitted swatch.

I always try out the various design stages in knitted samples, often returning to an early version for the final garment, but always with lots of developing along the way. This used to cause me hours of manually transferring the design from my computer screen to my PPD (Pattern Programming Device). In bygone days it was from graph paper to mylar sheet or punchcard and development was greatly aided with Sellotape!

Designing a pattern and then being able to knit it almost instantly is like sheer magic to me. Now I can spend as long as I like (that's not quite true — more like a few snatched minutes in between knitting, writing and cooking dinner!) on the development, transfer all the patterns at once and then sit down at my knitting machine for a final sampling session.

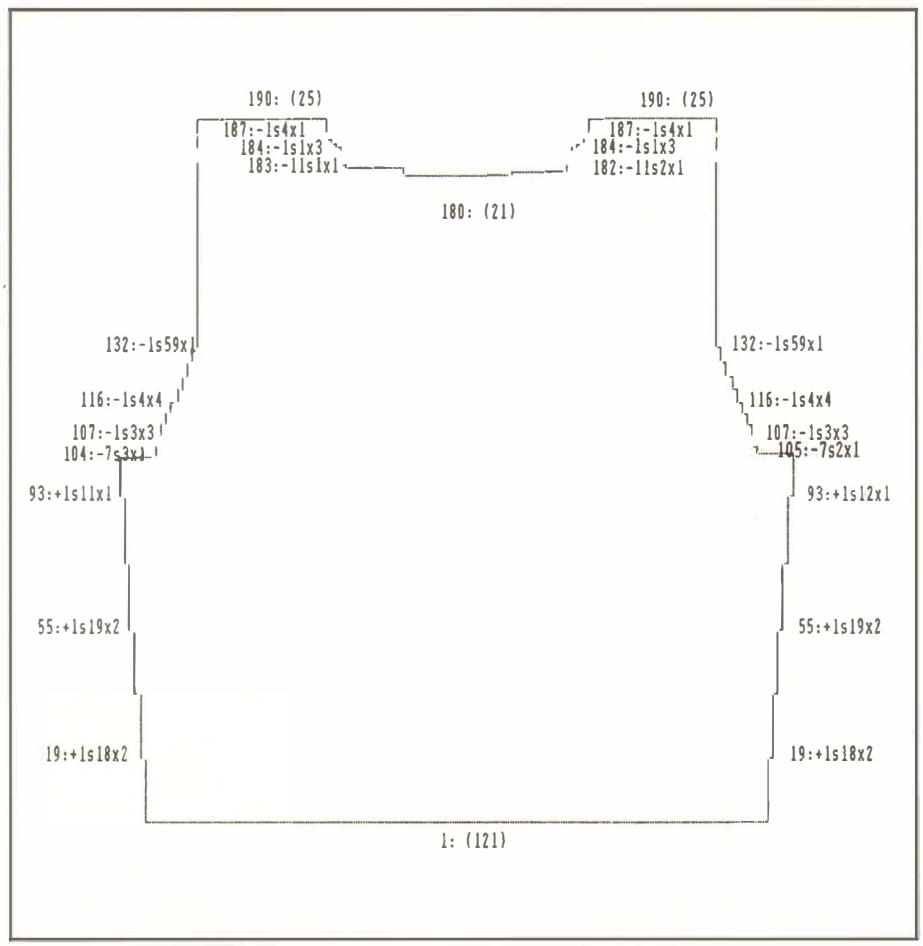
DesignaKnit Professional includes all the features of the Standard version. The 'Professional' extra is the ORIGINAL shaping facility which allows you to create any two-dimensional shape you want (this could be a garment shape, blankets, tablecloths, doileys, or even decorative motifs).

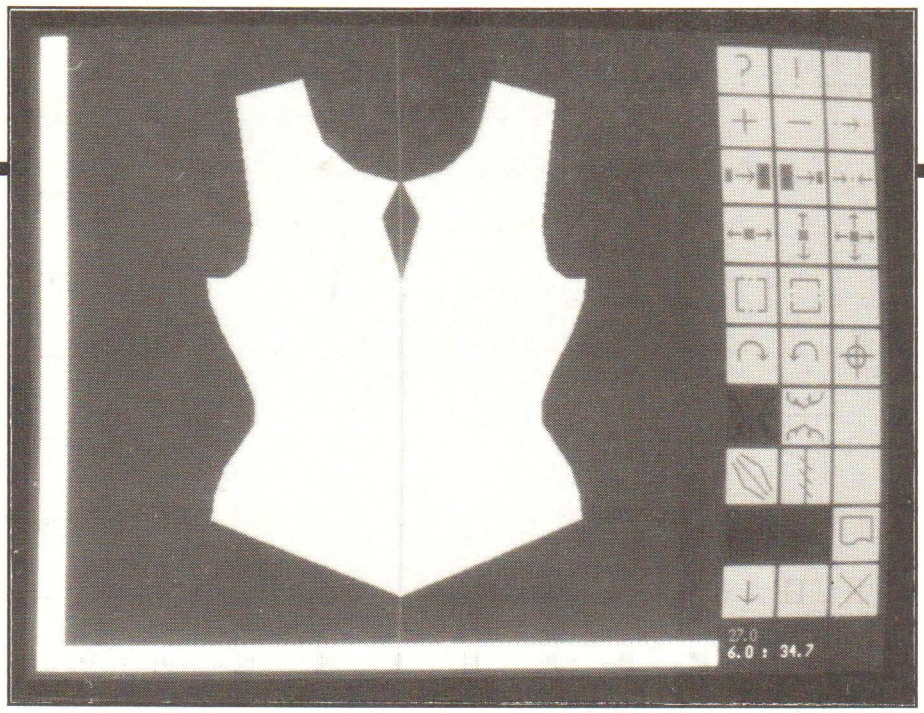
A certain amount of expertise is required to use this ORIGINAL shape facility. By this I do not mean that you must be a computer expert — all the information that you require to actually use the program is included in the manual and tutorial. It is the actual design knowledge that is essential.

Spend a few hours with your computer following the instruction manual and playing about with designs and you will soon understand the operations of the program well enough to be designing weird and wonderful shapes. However, they may be totally impractical even if you have the skills to knit the pieces!

It really is essential to understand the basic principles of designing garments to know which pieces will fit together and how.

The STANDARD shaping part of the program is identical to the Standard





Version in that it will warn you (or override your figures) if you put in a totally stupid measurement. The ORIGINAL shaping program is so flexible that it could not possibly check that every piece will fit together, even if it knew which pieces were meant to and in what order. So, the onus is on the designer to produce pieces that will work together.

This is not really as difficult as it sounds, provided that you take things in easy stages. Firstly, make sure that you have fully understood and used (many times) the STANDARD shaping facility. If you have not poduced your own designs before, keep working with the STANDARD shaping program until you fully understand how the garments are constructed. I would recommend that you purchase (and read) a good book about designing your own garments. Some which I found useful are *Nicely Knit Lines* by Mary Louise Norman (available from the Knitting Neuk, Aberdeen), *Knitting Your Own Designs for a Perfect Fit* by Montse Stanley and, of course, there is now Janet Nabney's new book *Designing Garments on the Knitting Machine* (I have recommended this one to my new City and Guilds students this year).

When you understand all about the garment shapes, use the STANDARD shaping program to make up a fictitious garment using measurements which you know will work — start with a drop shoulder shape. You will, of course, already have worked through this procedure in the ORIGINAL part of the tutorial, which includes changing a STANDARD shape and creating a new shape from a basic square, but now you are going to try it without the 'help' windows telling you what to do at each stage!

Once you are happy with the basic shape of your garment, go into the ORIGINAL program and select one of the pieces to play around with.

You will probably notice that the welts, cuffs and neckbands are not imported into ORIGINAL shaping. You can only change the main fabric pieces of your designs, so, depending on the styles you are producing, you may want to start with a garment shape with zero rib depths (definitely recommended if you are producing a peplum!).

This part of the program is 'mouse driven', so you must get used to moving the cursor around the screen by moving the mouse on its mat. A little tricky at first, but soon mastered (if you really hate using a mouse it can be operated with cursor keys, but this is slow!).

For starters, work on the front and just add a few co-ordinates to the hemline, then pull it into an unusual shape. Change the neckline shaping — some interesting asymmetrical shapes can be produced!

Do not worry if you mess up the shape at this stage, when you exit the ORIGINAL drawing screen you will have the option to save the changes made to the garment shape. Just type 'N' for NO and you will not save your unusual shape but will be left with the STANDARD shape that you started with.

Try rotating through 90 degrees to turn the piece on to its side and you have a sideways knit garment piece. Read the instructions carefully before trying this. If you don't you may end up with a blank screen — don't worry, you have not lost all your work, it is just hiding from you! You did not position the '0' marks on the rulers correctly first, but it does not matter, just use the CENTRE facility to return your garment piece to the centre of the screen.

It is important to note that the program always assumes the bottom of the screen to be the bottom of your garment piece, that is the cast on edge. So, if you want to knit a garment piece from top to bottom, just rotate through 180 degrees.

You can now make those diagonally knitted sweaters which allow lovely textured stripes to be knitted on the bias and which are so flattering to all figures — just print out the charting device or Japanese notation pattern and knit. To obtain this style use 45 degree rotation.

After ROTATING your shape, you may find that it is off to one edge of the screen, use the CENTRE facility to re-position it.

It is possible to 'chop up' a garment piece to create a yoke or several sections (up to 16) each knitted separately. For example, a yoke could be made by adding points (co-ordinates) on both side seams to the depth you require the yoke (use the MIRROR VERTICAL option so that both sides are identical). Then simply delete all points below them. Save this garment piece as front yoke and then work on the standard front again, putting the points in the same place and this time deleting all the ones above.

Any piece can be measured on the screen which is a great help when trying to ensure that pieces will fit together. For your first few garments it is also a good idea to print out a scale diagram of each piece, cut them out and fit them together like a jigsaw. If they don't fit on paper then it is unlikely that they will when knitted up!

Although you can create several pieces from your STANDARD shape, the pattern can only be worked out to one tension within one garment FILE. However, there is no reason why another FILE cannot be opened and the yoke piece imported (or even created) at a different tension.

The basic shapes created within the ORIGINAL program are made up of straight sections and the stitches and rows are not displayed at this stage. Curves are made up of several straight lines, but once satisfied with the basic outline you can then use the EXACT

CONTINUED ON PAGE 20

THE COOLNESS OF COTTON

Cool summer fashion means Super Combed Cotton from Forsell.

This new 100% pure cotton 2-ply comes in a superb range of 20 colours and, as its name suggests, is super combed to achieve the highest quality. This makes it ideal for double bed machines and standard gauge, where it can be used double as a fine 4-ply or single to produce delicate lacy patterns, Jacquard, tuck stitch and Fairisle.

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Australia – Tanunda Woolcraft, 1776 Murray Street, Tanunda, South Australia 5352.
Holland – Projeko, Raamsingel 30, 2012 DT. Haarlem.

Locking...

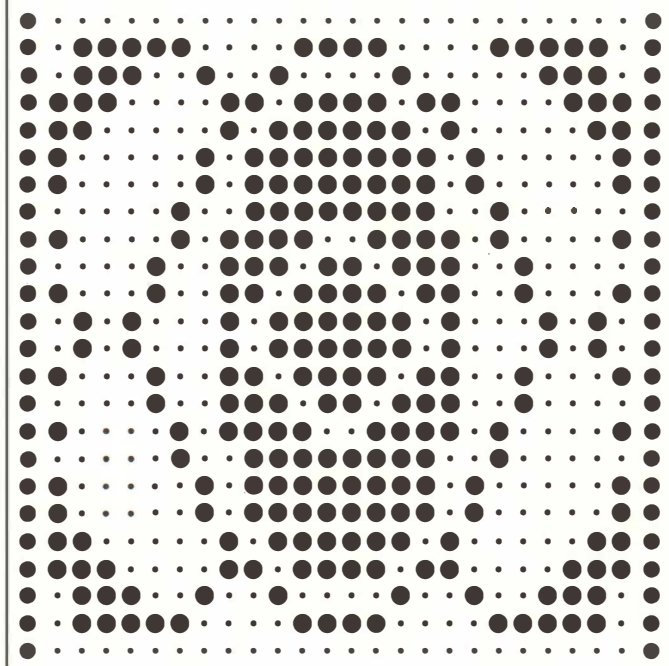
This month ANNE KENT looks at the possibilities of obtaining different designs from one punchcard by LOCKING the card

SWATCH 1 (bottom pattern)
Knit to row 11 (two colours, Fair Isle setting)
Lock the card and K10 rows.
Release the card and continue in F.
The design above is the card knitted through with no variations!

SWATCH 2
Lock the card on row 10 and knit in F 2 colours.
An easy way to knit vertical stripes.

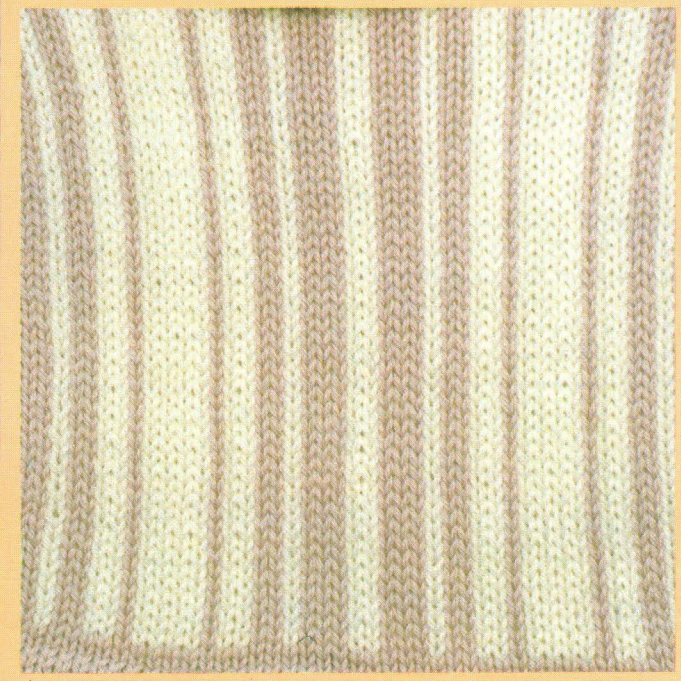
SWATCH 3
Lock the card on row 1 and change the colour in Feed 1 and 2 every 10 rows.

Also try your double length button and you will get a different pattern again.
You can try the locking-on method with most of your punchcards. You will find you can get some very interesting striped patterns and by swopping colours around, as in Swatch 3, some interesting check designs.
I hope you are all beginning to use your punchcards in many different ways and make them truly profitable punchcards.
PS. *This card also makes a good weaving pattern*



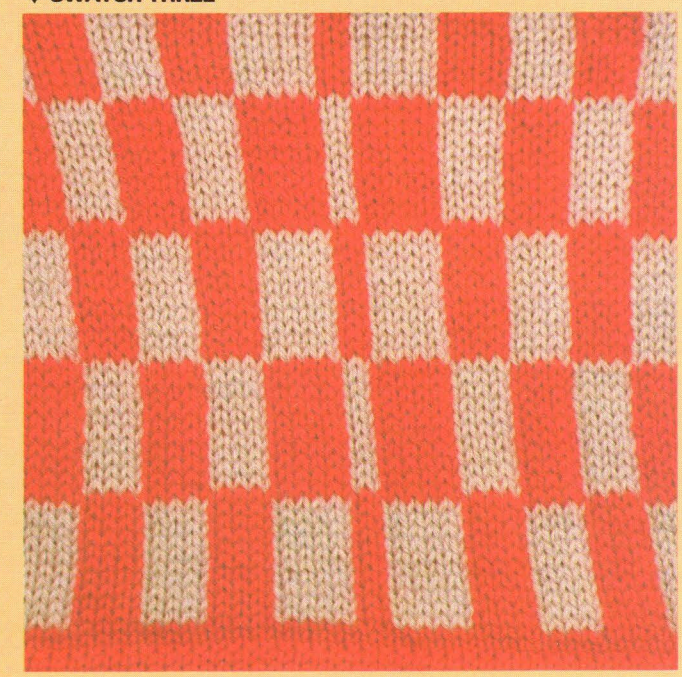
We have used Anne's check and stripe ideas from 'Profitable Punchcards' to knit this sweater from Marion Nelson's ***Dropped Shoulder Sweater Set*** *and the skirt from Marion Nelson's cards —* ***The Children's Collection***
The yarn is Forsell SHAMAL 80% arylic, 20% wool.
Colours — Burnt Orange and Bark

▼ SWATCH ONE



▲ SWATCH TWO

▼ SWATCH THREE



Natural yarns

In her second article on yarns which knit well on Passap machines, ANDY LEVICK suggests some natural yarns

In the last edition of the magazine, I wrote about the yarns I had found that went well in our machines, and as this dealt with man-made fibres, I was immediately asked about natural yarns. So here goes with four yarns which I, myself, find particularly good.

If you want a fine yarn with a colour range which is out of this world, you will love Design Design's 2/24s 100% Pure Botany Wool (hand wash). You can obtain this yarn in 200 or 330g cones and there is also a service which winds two ends of 2/24 together to give a fine 3 ply or three ends for a 4 ply. I have used two ends together in a jacket knitted in bird's-eye Fair Isle and the result was beautiful. Design Design operate from 51/53 Lancaster Road, Hindley, Wigan WN2 3NJ. Send £2 plus a first class stamp for samples which will also include some beautiful machine washable mixtures.

This winter has been rather odd to date, one day cold, the next wet and cold and the next warm — real pneumonia weather. A lot of people who like Shetland yarn for warmth but find the weight of heavy knits a bit of a trial, should try Jamieson & Smith's 2 ply lace weight. Many of you will be familiar with the 2 ply jumper weight which has been the stalwart of 4 ply Shetland knitting for years, but for lightness with warmth, do try the 2 ply lace weight. Again the colour range, including some super mixtures for the men in our lives, is beautiful. This yarn has to be wound from hanks, but most of us have wool winders, so that is no problem. The 100% wool will not really like to be tossed in the washing machine, but a nice cool hand wash and rinse takes no time at all. As you probably know Jamieson & Smith are at 90 North Road, Lerwick, Shetland ZE1 0PQ. Send £2 for samples which include both 2 ply lace and jumper weights and the 1 ply cobweb yarn. An absolute must for those wedding ring shawls and baby blankets.

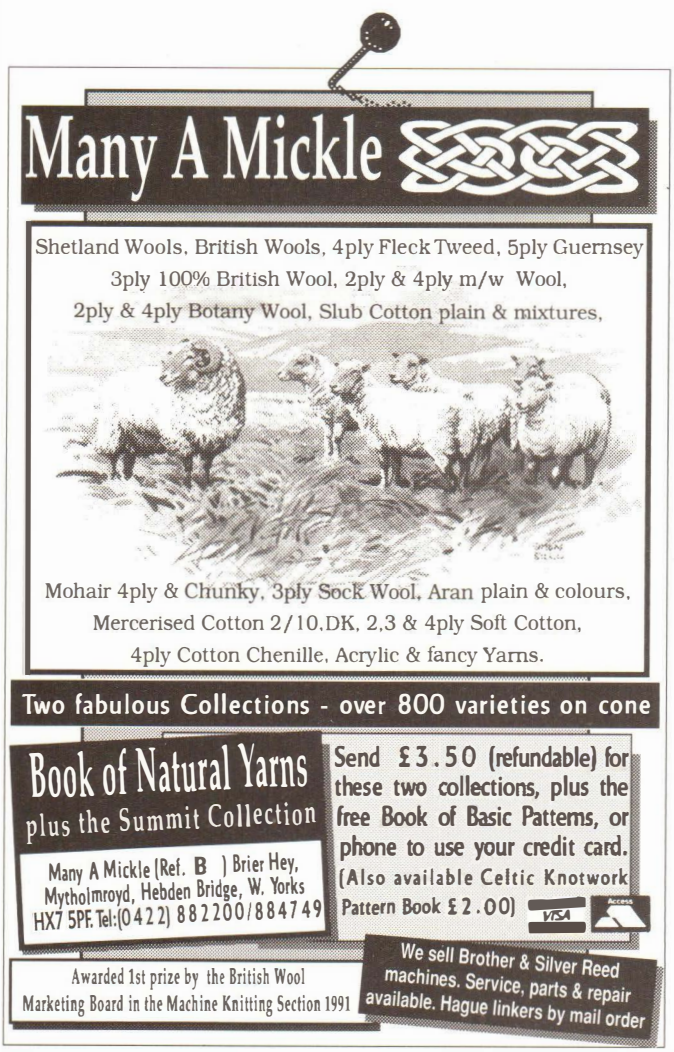
If you want to spoil yourself, you can do no better than to knit a garment in Orkney Angora yarn. Orkney Angora operate on the Isle of Sanday, Orkney, KW17 2AZ. It's a husband and wife concern which began in 1982 since when they have become Britain's largest producer of angora yarn. There are two yarns the Langamay which is 100% pure angora and Elsness which is 50% angora and 50% merino wool. Both can be used on our machines, Langamay being the finer and Elsness being a true 4 ply. The brochure shows a range of 29 colours, all very bright and appealing but they also have 100 more shades on record! Orkney Angora also produces knit kits for both hand and machine knitters. Angora yarn is not cheap, but it is very warm and luxurious. Send £2 for your samples and brochure.

Brockwell Yarns, S&J Andrews (WY) Ltd, of Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ have supplied a full range of Superfine Botany Wool 100% at 2/22 count for a long time which can be supplied waxed on cone in multiples of from 50g upwards. They can also supply 2 x 2/18 (4 ply) Lambswool and Shrink Resist Pure Botany, but this time I shall deal with some of their vast range of cotton yarns. You can obtain from Brockwell Yarns Mercerised Cotton which is 2/16 and Slub Mercerised Mix (one or two strands of slub with one, two or three strands of 2/16) The Mercerised Cotton can be in 1, 2, 3, 4 or 6 strands depending on the thickness you require and can be any mix of colours. This, of course, gives you virtually unlimited scope. The colour range is very good and 60 are shown on the shade card. All cottons are waxed for ease of knitting. In addition there are Plain or Slubbed Cottons in 2/8s and some are available in Pure Cotton Bouclé — very good for summer suits.

You will observe that I have not quoted prices for any of the yarns mentioned and there is a very good reason for this. If I quote to you the price today, you can bet your life someone will read the article in two years time and expect the price to be the same. One cannot guarantee what tomorrow will bring. The simplest way is to send for a brochure.

Until next time, happy knitting our way.

Andy L


Many A Mickle
Shetland Wools, British Wools, 4ply Fleck Tweed, 5ply Guernsey
3ply 100% British Wool, 2ply & 4ply m/w Wool,
2ply & 4ply Botany Wool, Slub Cotton plain & mixtures,
Mohair 4ply & Chunky, 3ply Sock Wool, Aran plain & colours,
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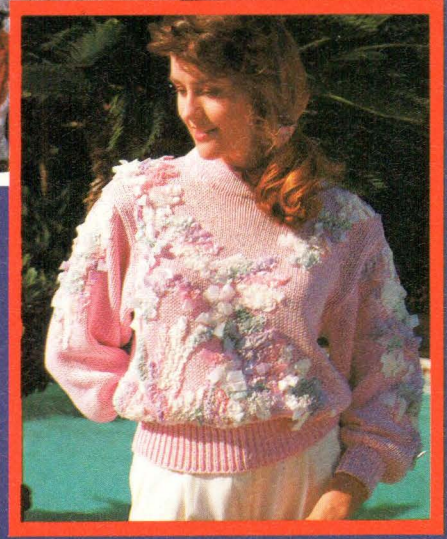


Profitable Machine Knitting is delighted to offer a fabulous OmniStitch machine complete in domestic carrying case worth £699, in another of our popular easy-to-enter competitions.

The OmniStitch, a new product developed in the USA is described as a 'Custom Embellishment' product and it will personalise, decorate and enhance knitwear, tapestries, quilts and many other items — changing a simple garment into an original designer item! The revolutionary new Omni-Stitch is as easy as 1-2-3 and changes the way in which you knit, sew, quilt and embroider. The options and possibilities are only limited by your imagination and everyday knitting yarns, braids and ribbons can be transformed into new textures with endless applications. The creative opportunities are endless and the OmniStitch will change from metallic thread to wool or ribbon without even the need to alter tension!

RULES

To win this fabulous machine all you have to do is to correctly complete the following sentence, filling in the missing letters!

The OmniStitch will change the way in which you k..t, s.w, q..lt and e.....r

Write your answer on a postcard, add your name, address and telephone number and send your entry to 'OmniStitch Competition', Profitable Machine Knitting, PO Box 9, Stratford-upon-Avon, Warwickshire CV37 8RS to arrive not later than March 31st 1992.

The prize will be awarded to the sender of the first correct entry drawn after the closing date.

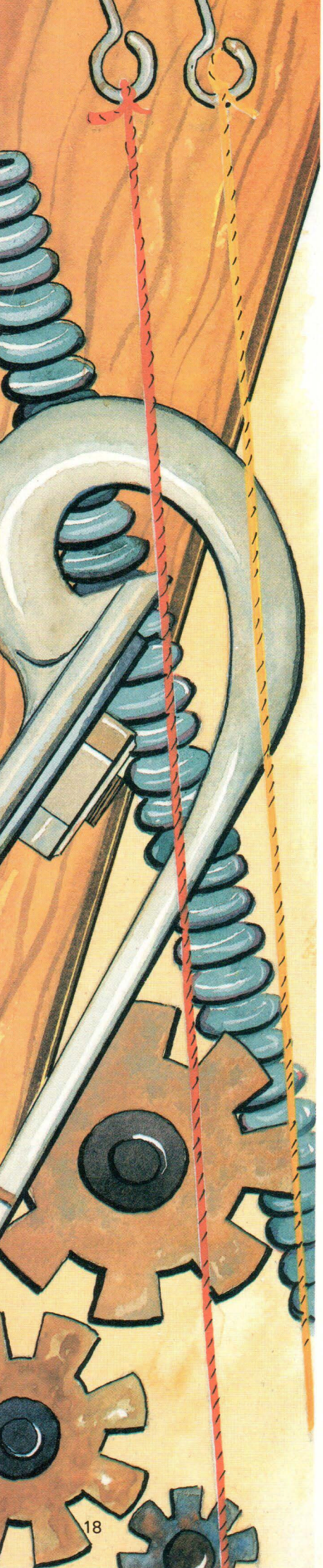
The competition is open to all readers resident in Great Britain and Northern Ireland only, except employees (and their families) of Litharne and JCS Industrial Sewing Machines.

The prize must be accepted as offered. There will be no alternatives cash or otherwise and no correspondence will be entered into.

Entries arriving after the closing date or not complying with the rules will be disqualified.

The prizewinner will be notified and the result published in a future issue of *Profitable Machine Knitting*.

Enquiries concerning the OmniStitch can be made to JCS Industrial Sewing Machines, JC Sewing Machine Services, 50/52 Stapleton Road, St Phillips, Bristol BS5 0RA (Tel: 0272 555950).



New from old

by Jean Wiseman

In Aladdin they traded new lamps for old; today, in Kirby Muxloe, Martin Green is creating new from old!

In 1589 the only man in Britain manufacturing goods on the William Lee framework knitting machine was its inventor the Rev. William Lee. Now, 400 years later, Martin Green is the only craftworker left with a workshop containing William Lee-type frames. With these he creates a range of beautiful shawls, scarves and stoles which he sells at craft fairs. Martin Green has a background of experience in the textiles industry and a love of old machines. This interest was rekindled some years ago when on a family visit to Leicester's Museum of Technology he came across a room full of old knitting machines. He made a chance encounter there with someone equally interested in old knitting machines and this led to Martin joining the Museum's Volunteers Association.

In turn, this led to Martin visiting various manufacturers where there were still framework knitters in operation and eventually he was able to acquire three William Lee-type frames which now produce different sizes of squares and shawls.

These fine lacy shawls, stoles and squares and 48 inch and 41 inch scarves are all made in the traditional way. The finest yarns are used to make the delicate and attractive fabrics and the squares can be worn as a small shawl. The 54 x 54 inch shawl can be worn as an evening wrap or in cream makes a beautiful chnstening shawl.

The stole is a full length 72 inch evening stole which can also be worn as a long scarf — and all garments in the standard range are

supplied with a printed history covering the machine and the life of the framework knitter. A wide range of colours includes white, black, red, cream, fuchsia, rose, jade, navy and periwinkle!

Additionally, Martin makes an item which can be worn as a scarf, cowl or hood produced on an old Victorian circular knitting machine which was invented in 1872! Each garment comes with instructions on the three ways in which it can be worn together with a brief history which makes each purchase something rather special.

To commemorate the 400th anniversary of the William Lee invention, Martin introduced his 400th Anniversary Edition. This numbered and signed edition was designed and made in a more intricate pattern with border, and a leaflet with each article was given the garment number and signed by the knitter; the leaflet also has the history of the machines, the framework knitters and shawl-making.

As well as his manufacturing activities, Martin Green gives demonstrations of his craft on a William Lee frame owned by the Museum of Technology in Leicester, and also

visits craft fairs for several months in the year taking with him the Victorian circular hand knitting machine which is somewhat easier to transport and on which he can knit straight scarves. Because it is practical to knit for only about two hours each day, Martin organises his time into making up, selling and administrating so that he has a clear pattern of work.

The craft fairs take up much of his time from September to April, but since the summer months are less busy this part of the year is given over to manufacturing — and the main selling period is from the early autumn up to Christmas.

Visitors to the museum in Leicester can often see Martin 'at work' demonstrating the frame in action, but it is wise to check beforehand if you want to pay a visit as Martin also spends time producing his own publicity leaflets!

Martin Green is continuing a great tradition and inheritance, but adds a modern approach to business.

If you have ever grumbled about an older knitting machine, think of Martin Green and take fresh heart — you never know what you might be able to accomplish.

If you would like a leaflet you can contact Martin Green at 53 Armson Avenue, Kirby Muxloe, Leicester LE9 9DB. Tel: (0533) 393484.

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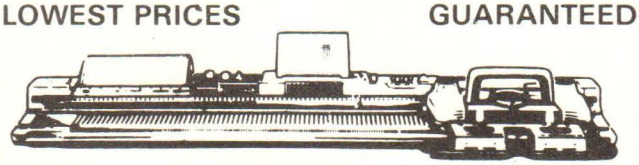

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LACE CONTINUED FROM PAGE 11

weaving. The next row has a reverse curly arrow for the LC and what actually happens is that the LC selects the first weaving row, the weaving yarn is laid across, KC set to weave and select, and it moves across, selecting the same needles (repeating the row) for a second row of weaving; when knitting this second weaving row, needles for the next row would be selected by the KC, although in this pattern, the next row is a blank. The LC then repeats the blank rows, and starts selecting on the next row, in order to get the transfers in the right direction.

Marking the mylar sheet for combination patterns. Since both carriages move the mylar sheet on, it is necessary to add extra rows to the punchcard pattern. Count down seven rows from the curly arrow (KC) and you'll come to the alternate needle row for weaving — mark in a second row identical to this on the mylar sheet; now go to the lace column and do the same thing for the lace curly arrow — this is an unmarked row, so leave two rows blank, not one. When you've completed this, your card will look like Figure 2. When you work it through, you'll find that there are two movements of the lace carriage with no selection or transfer, immediately after the KC has done two rows of weaving. So you can if you like cut out these two rows, giving Figure 3.

On the second row of weaving, using Figure 3, the KC will actually select the first needle for lace transfer, so in order to keep the continuity going, I've entered this on the first row of the mylar sheet. Program the pattern in with KC on the right, outside the turn mark, set to KCII. Knit the first row in stocking stitch, and alternate needles will select, normally you would then put the weaving yarn across, but for the start of pattern knitting only, ignore the weaving and knit a second row of stocking stitch. You will now have every twelfth needle selected ready to use the lace carriage from left to right, and then just carry on with the pattern as set, using the KC with weaving whenever alternate needles are selected.

A word of warning — even on KCII, if the pattern repeat works out that way, an end needle could be brought forward by the KC for transfer by the lace carriage. To stop this happening, program the pattern in on the upper position, as a single motif, leaving the two outer needles each end unpatterned, which is easier for sewing up anyway. It is important also that when both carriages are set to select, one must be on the extension rail, whilst the other selects. You must not have both on the needle bed at the same time, as this would result in the second carriage having to be moved along by the belt, which is too much strain on it — and you!

DESIGNAKNIT CONTINUED FROM PAGE 13

STITCH LAYOUT to smooth out the curves as you prefer them to be. It is important that your tension has been set before using the EXACT STITCH LAYOUT because the grid placed over your garment piece is stitch-related according to the tension you have set and if you change tension afterwards the shape will become distorted.

You are given the choice to select the method of calculating straight slopes, either Diophantine which is two slopes with slightly different gradients (more rows between shaping in one section), or straight which is achieved by having irregular shaping sequences exactly as you would if working from your charting device.

If you are not creating from a STANDARD shape, then you will select NEW PIECE when using the ORIGINAL design program and you will be presented with a square block to work from.

There are more facilities available for easing the design process using DesignaKnit Professional, but to cover them all would require far more space than this one article. However, I hope that I have covered sufficient to give you an insight into what you will be able to do with it.

Finally, learn the Function keys which relate to the various operations and you will find using the ORIGINAL design facility much quicker to use.

Whether your knitting is a business or a hobby, if you use a computer I am sure that you will enjoy using this program for your designing.

This concludes the review of DesignaKnit (full details of prices can be found in the first article which appeared in the December 1991 issue).

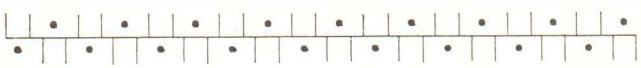
Next month we will be taking a look at Clwyd Technics new System 90 Into-Shape which is a design program and interface to connect directly with the Brother 930, 940 and 950i.

Happy designing and don't forget to do some knitting in between!

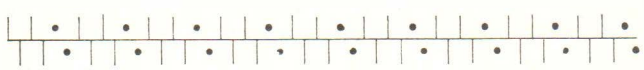
'SNAG BOX!'

In the January issue of PMK, page 43, we had a lovely ribbed jacket. We are sorry that the needle settings were omitted. Here they are:

Setting (A) H/P lever on 'H' racking position 5



Setting (B) H/P lever on 'H' racking position 6



YARN WINNERS...

The lucky winners of our yarn competition in the November issue of *PMK* were: Mrs Gabb from Westbury on Severn, Mrs Dyson from Hyde in Cheshire and K Sethna from Hendon. Each of these lucky winners will receive £100 worth of yarn from Many A Mickle (Brier Hey) — Happy knitting

HELPLINE

Do you have a question to ask, some good news to share? Ring Joan Godfrey on our HELPLINE 0323-27074. Ring anytime after 7am until 9am and after 6pm.

News from around the country

TWO DATES TO REMEMBER FOR POCKLINGTON 'KNATTY KNITTERS'

Pocklington Knatty Knitters near York, East Yorkshire, are having Jenny Rose of Jenny Rose Designs to talk to the club about knitting with mohair. Jenny will be there on Friday 20th March, tickets are £3.50 including refreshments. Also, on Monday 11th May at 7pm, Patricia Whitfield will be talking about her lovely garments and bringing samples along to illustrate her talk. For more details and to obtain tickets for either of these events please contact the club on 0759 306133/303354 or 71966.

MACHINE KNITTERS WORKSHOPS IN SURREY

Anne Kent and Pauline Murphy are hosting a machine knitters day on Saturday 2nd May at Sanderstead in South Croydon, Surrey.

The guest speakers are your ED, Hazel Ratcliffe and Phyllis Batchelor with Anne Kent.

We promise you a lively and interesting day and you need to book early as places are limited. Admission is by programme only, cost is £10 including coffee/biscuits, buffet lunch and tea/cakes. Programmes are available from P. Murphy, 51 West Hill, Sanderstead, Surrey CR2 0SB. Enquiries to Anne, 081-657 5740. See you there!

CHILTERN MACHINE KNITTING CLUB

Chiltern Machine Knitting Club meet in Amersham Common Hall, White Lion Road, Amersham, Buckinghamshire on the third Wednesday of every month from 8pm to 10.15pm. For more details contact Claudie Cameron-Wilson on 0895 833920.

COMING SHORTLY... An evening with John Allen in March. For further details contact Claudie on the above telephone number.

THE MANCHESTER ACADEMY

Following the successful launch of their new series of machine knitting classes in central Manchester, the Manchester Academy inform us that they have now started a second series of classes which take the form of a weekly workshop. Classes are kept to a maximum of eight students to enable individual atten-tion to be given to each student. The content of the classes is determined by the requirements of the students themselves. The tutor is Pauline Freedman, a highly qualified and experienced teacher and because the class is on-going, students can join at any stage.

The Academy has had a number of enquiries from the users of double bed machines and they would like to organise similar work-shops for these machines if there is sufficient demand. If you would like to enrol for the existing class or are interested in double bed machine knitting classes please contact the Manchester Academy on 061-237 5619.

ANDREW MOORE DESIGNS

Andrew Moore and Linda Broomfield announce the release of their first catalogue of patterns and design/knitting aids for machine knitters from Andrew Moore Designs.

Andrew is a designer while Linda is a machine knitting tutor, currently running a City and Guilds 790 course in Harwich. In November 1991 Andrew and Linda set up a studio to design patterns and to supply them direct to the knitters and by mail order. The studio doubles as a shop for the purchase of all knitting requirements, a knitting and design school and a place where knitting addicts can meet for a natter! Anyone wishing to receive a free catalogue may do so by sending an A5 size SAE to the studio which is at: Unit 5, Colchester Enterprise Centre, 154 Magdalen Street, Colchester, Essex CO1 2JX. Retailers wishing to stock the patterns may contact Andrew on 0206 765409. Knitting clubs may also contact them on the same number to book talks, demonstrations and classes.

From April, Andrew and Linda will be holding two clubs per month. The first is for all machine knitters and will be held on the first Thursday of the month between 7pm and 9pm at the studio. The second is specially for Passap/Pfaff owners, particularly those with the Electronic 6000. This club will be on the third Thursday of the month also between 7pm and 9pm at the studio.

Originally these patterns have only been available through Anns Yarns in Halstead, Essex and Andrew and Linda would like to thank Ann for all her support and encouragement in their new venture.

ON SALE NOW
MACHINE KNITTING NEWS
SPINNERS COLLECTION
BRAMWELL
Another super collection of garments, all knitted in Bramwell yarn, make this Bramwell Collection a must for machine knitters. His 'n' her's bathrobes are featured, as is an oversize navy fisherman's sweater and some lovely and stunning party season ideas. Just the thing for your year-end knitting. Get your copy of the Bramwell Collection today!
MACHINE KNITTING NEWS
CHUNKY COLLECTION
One of the best Chunky Collections ever! Seven jackets and coats, sweaters with classic looks and eye-catching yarn combinations, an unusual Fair Isle dress and more. Talk about inspiration! Don't miss this Chunky Collection – order yours today, from your newsagent or direct from the publisher.

Getting it all together

Keep your designs simple, the detail understated. Add a perfect finish and achieve a truly elegant look writes BETTY ABBOTT

Machine knitters are generally a very practical group of people, able to sit down and from a length of yarn create an original and attractive item of clothing. But when we come to consider elegance, it seems to me that it is often achieved more by what one chooses to omit, rather than add.

I once heard a Spanish designer working in Los Angeles, whose work frequently featured in *American Vogue,* describe his technique. After each garment was sketched he reappraised the design, deliberately removing from it everything superfluous. His designs were very dramatic, a flounce, a gather, embroidery or a contrasting trim were big statements in themselves, but they were not in competition with each other.

The next time a haute couture collection is shown on television, analyse what is there. The cameras will focus on the extremes of fashion, the flamboyant colours, the avant-garde shapes which flatter only the beanpole models presenting them (even though in a few months' time some of these ideas will filter through to the clothes we buy in the High Street).

Receiving much less media attention there will also be some very simple, cleverly cut elegant clothes which will suit most average shapes. Like everyone else, the designer needs to sell to remain in business and these are the bread and butter of his company.

When the designer specialises in knitwear, it is interesting to notice how a 'signature' is included to be recognised and acknowledged by fashion followers. My favourite French knitwear designer will often use a sleeve cap seam set to the outside, the technique is perfect, there is no detraction from the garment design, yet the signature is there. The fact that it is a very difficult seam to do well is a good deterrent to copiers and mimickers.

Even amongst a collection from a designer whose styles you know would never suit you, it is a good exercise to look for elegance and invariably it is there.

CHANCE OF A LIFETIME

Three years ago there came along one of those chances of a lifetime when for a week knitting took on a new dimension. The Japanese couturier worked in sizes four to ten. His patterns were a revelation, very simple shapes with a curve in the cleverest places to create movement and line in the most elegant, refined garments. A very slim high waisted skirt with the hem curving up at the centre back to show the back of the knee, a princess line jacket with a waterfall collar, classic trousers, trumpet skirt and the curve at the side-seams giving more flare than in the centre panels, and the ultimate little black dress.

The emphasis was on the luxury yarn, 43 micron kid mohair with the lustre of pure silk, the fabric was a single colour bird's-eye Jacquard, the trim was a simple knitted binding and the finish was the best it was possible to achieve with the cut and sew techniques he used. The scale was exquisite, and the garments could literally have been worn for a lifetime without losing their elegance.

TEXTURED FABRICS

However simple the style, the unvarying use of stocking stitch or full needle rib would be dull and boring. Well chosen single bed textured fabrics retain their fluidity but handle and hold shape better than stocking stitch.

It is well worthwhile building up a library of stitch textures which in themselves can spark off design ideas. One of the most rewarding ways of spending some free time at the machine is to take a simple line or geometric shape and create it in a range of stitch techniques and colour combinations. Make adequate notes as you work, then these, with the samples will make a useful folio for prospective clients.

Diagonal lines with even or irregular spacing, knitted in slip, tuck, lace, fine lace, slip stuck (a personal favourite), weaving, Fair Isle, Jacquard, double bed tuck, racked rib, release stitch, garter carriage for example. Now work with a small dot, develop it into a circle, square, triangle, vertical lines and so on.

Notice that some of the diagonal techniques are less successful used vertically, but selected needles out of work, or extra needles from the other bed add interest. Rack and/or tuck.

Outline a shape in lace, e.g. a square, by transferring every third stitch for the horizontal line, every twelfth stitch for the vertical, with four rows between transfers, the horizontal line repeating every sixteen rows. Make a shadow check, leaving every twelfth needle out of work, knitting one row of release stitch every sixteenth row. Take the pattern a stage further and include an eyelet or pull up stitch (over four rows) in the middle of each square. Create a 'V' yoke by working the first in the centre panel, adding one more panel at each side each repeat of pattern, or for a skirt use the reverse procedure.

Halve the size of the overcheck, e.g. vertical line every sixth needle, horizontal line every eighth row. Use a needle out of work for the vertical, a single row of contrast colour or texture for the horizontal, and so on.

FAIR ISLE

One of my favourites is Fair Isle, where the appearance of the simplest pattern can be altered and enriched by using extra colours in a regular or irregular sequence. For example, take a simple geometric pattern such as Brother *Stitchworld* 41, change colours each pattern repeat (a) 1 2 3 1 2 3; (b) 1 2 3 2 1 2 3 2; (c) 1 2 1 3 1 2 1 3; (d) 1 2 1 2 3 2 3 1 3.

With the extra scope of electronic patterning there is so much that can be done simply, such as adding to the width one stitch which knits in the main colour and creates a vertical line over a pattern which would otherwise have only a horizontal look. On a punch-card, while the pattern cannot be widened by one stitch, use a strip of Sellotape to block out one file along the length of the card to give a vertical line.

REVERSE SIDE

Look at both sides of the fabric. Some lace patterns look great on the reverse side with four rows instead of two between transfers, single rows of weaving or Fair Isle in textured yarn on reversed stocking stitch

(quite difficult yarn will sometimes knit happily for one row when two or more would cause a jam). I am sure there are some great stitches still to be discovered.

All very simple, understated but potentially agreeable treatments which can make a group of garments come together in an elegant way. In fact, if you are asked to design a number of co-ordinates, this is an excellent starting point.

Ribbed hems, cuffs, strappings and neckbands on fabrics such as these may be out of scale and the wrong texture, drawing too much attention to themselves. Often simple stocking stitch or reversed stocking stitch is all that is necessary.

(A) Use a full needle setting, knit zig-zag row, hang comb and weights, then knit circular to depth required, knitting last row in full needle rib at ribber transfer carriage tension. Use transfer carriage as instruction manual, then continue in single bed pattern.

(B) If you prefer to use main bed only, for plain side main pattern cast on over alternate needles, hang main bed comb, over all needles knit twice depth of hem, including a fold row if required. Bring forward to C position alternate needles to those of cast on row, lay *hemming rod across to weight hem, lift up comb and place loops on forward needles. Every alternate needle holds hem loop as well as stitch. Knit one row to close.

(C) For plain side stocking stitch hem to use with purl side main pattern, cast on in waste yarn over all needles. In main yarn knit twice depth including a fold row if required. Close hem by picking up stitches from first row and placing on needles, knit one row to close.

(D) for purl side stocking stitch hem as (B). Take off on garter bar but do not turn. Rest garter bar on ribber with cast on comb and knitting behind garter bar. Lay * hemming rod across to weight hem. Bring forward to C position alternate needles to those of cast on row, lift up comb and place loops on forward needles. All needles forward rehang stitches from garter bar. Every alternate needle holds hem loop behind stitch. Knit one row to close.

* Hemming rod: Two rods of $\frac{1}{4}$in milled steel, 17 and 28in are most useful accessories when knitting or pressing. An idea for a club fundraiser?

LINKER STRAPPING

When it comes to linker strapping remember that the width of each piece is not as limited as you might at first suppose. Once the width of the main bed has been used the width of the ribber bed remains. Before beginning take time to exactly match stocking stitch tension on ribber bed to main bed and use these settings after cast on row.

The strapping may be knitted circular, in which case the number of stitches must be carefully calculated, the total halved, and that number of needles on each bed brought into a full needle setting.

In waste yarn, cast on, hang comb and weights and knit at least ten rounds circular. In main yarn, knit the required depth with at least ten more rounds circular in waste yarn before removing from machine, or if more than one piece of strapping is being knitted, knit at least twenty rounds between pieces. Steam to set waste yarn, then remove cast on row to open tube. This allows a ten row waste yarn grip on each edge for linker loading. This circular, seamless method is useful for cuffs, skirts hems, skirt waists and armholes.

For an open-ended strapping, the needles are selected in the same way, with waste yarn cast on and ten rounds circular. Plan the open end at the side where the yarn is changed i.e. left on Japanese machines, right on Passap.

* Using the slip setting, knit one row on main bed. Using the opposite slip setting, knit two rows on ribber bed. Using the original slip setting, knit one row on main bed *.

Knit the first sequence in waste yarn, change to main yarn and knit for depth required. Knit one more sequence in waste yarn then knit circular for ten or twenty rounds as in circular method. When strapping is removed from machine, steam waste to set, pull out cast on row then cut through circular rows of waste at open end.

Up to 400 stitches in width may be knitted this way. If you are in any doubt, check your ribber manual for U style knitting.

Lots of material here for your next club workshop, experimenting on a variety of machines with patterns, hems and strapping.

The big view

by Jean Wiseman

Reports from abroad indicate that 'knitwear is alive and well in continental Europe' and because in January 1993 the markets will be 'wide open', it is important for many of us to take a 'big view' on what we are knitting — so in this issue we are not only looking immediately at this spring and summer, but also looking ahead to summer 1993!

Maybe you haven't got plans to export, but there's trade to be gained in the Duty Free outlets... perhaps in continental towns you visit on holiday, or perhaps you may consider taking one or two sample garments with you to show around when on holiday in Britain so that you can gain outlets outside your immediate vicinity.

Bogner Knitwear, a leading knitwear company, thinks that the 1992 spring/summer season clearly reflects a very feminine trend with fine, soft yarns in evidence. Precious yarns are used for fine knit garments in misty pastel tones. Narrow facings, fine ribbing and fully-fashioned details enliven the simple silhouettes and underline the look of pure quality. Jacquards and Intarsia work are enhanced with additional structures, ribbing and broderies with great attention to detail and finishing.

Because we believe in taking a broad approach to fashion, we have looked at the major campaign which is being launched to revitalise the hand knitting industry. The confederation, made up of 19 leading yarn spinners, began with an exhibition/launch of illustrations from ten top fashion designers working on the theme 'The Art of Knitting' — we have chosen to illustrate one of the season's new cropped jackets, and a

picture-knit stole. This summer picture knits — often in 3D will appear in everything from knitwear to T-shirts and more.

At the prestigious Expolfil exhibition in Paris held recently, the predictions were for spring/summer 1993! Whether or not you have plans for entering the European market, it's useful to know in which direction colours and fashions are heading.

The yarns which will be popular are divided into four categories — the Essentials cotton in all its forms, cool wool in a fine count and colour in touches with white. The Sophisticated Rustics use cotton/linen with coloured knops for summer tweeds, the linen/wool fibre look and the 'very rustics' for homespun knits and fine cotton or linen used with silk.

The Bouclettes feature synthetics in fine yarn for a crepe effect, 100% cotton, tight and compact bouclette and acrylic/polyamide for 'soapy' effects and tonals.

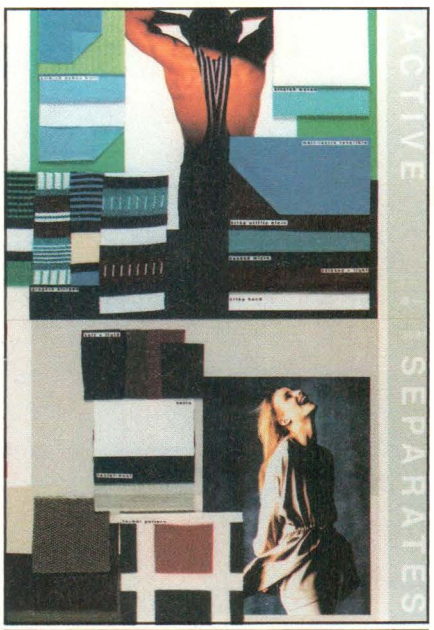
The Fancy — iridescent pearly yarn in viscose, shiny rayon, matt viscose crepe yarn and very fine moulines consisting of small slubs and shot yarns, two-colours twisted with linen for a heathery effect. Colour trends are divided into Foams, Rocks, Roots and Emblems. Foams incorporates 'lingerie-style' knits, lace effects and is a theme for fine gauges. Rocks are 'aged' knits blended with smock effects with chenille in evidence and elasthane introduced for stretch. Roots are interpreted by coarse gauges and a hand-knit look with subtle heathery effects obtained by dyeing, together with openwork, coarse ribs and a macrame look. Emblems have the matt look in cotton or cotton combined with acrylic, wool, elasthane or linen. Watch for bi-coloured relief knits and fine knits for a T-shirt look and heavier cottons for bulky summer sweaters.

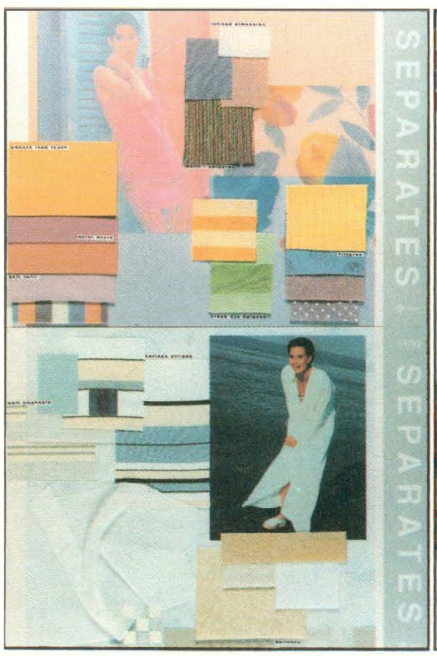
ICI is a name known worldwide for among other things its fibres together with its latest very important fibre 'Tactel'. The ICI predictions for spring/summer 1993 are divided into four sections — Separates, Casual, Active and Softwear.

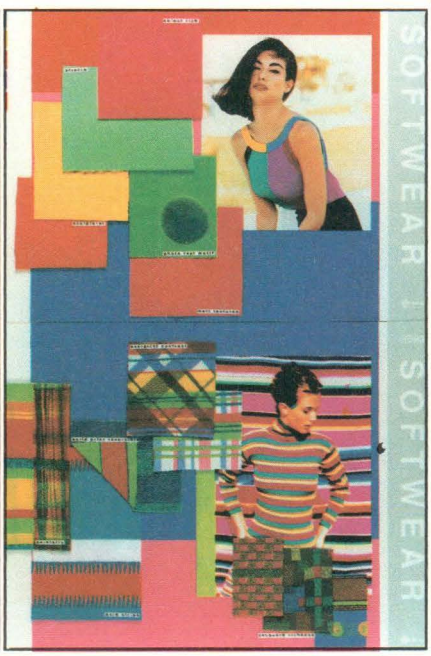
We have been privileged to reproduce their colour cards which detail ways in which these new colour tones can be used. Because we feel that these are of significant importance, we have condensed our copy so that you can see these 'forecast' pictures as clearly as possible. Our own 'preview' special of 'knit-things' to look for — include gingham-type checks, the continuation of bold colour blocking, a 'lingerie' look, heathered T-shirt knits and endless ornamentation to give a 3D and collage look.

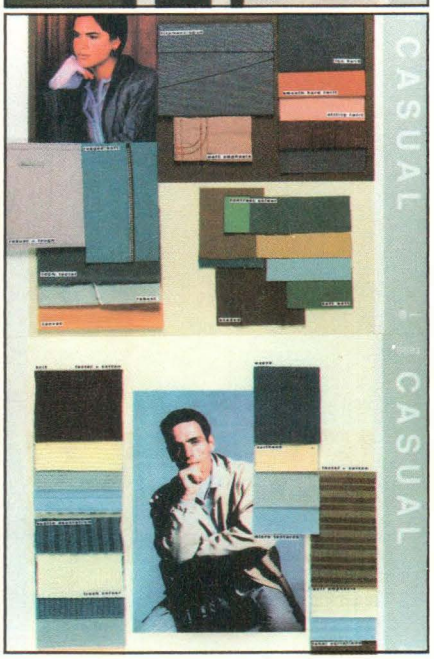
In the next issue or so, we will be bringing you the 'Top' looks and ideas from our most important designers to be seen at the Design in Knitwear trade exhibition, and we'll be following that with trends for next autumn/winter as predicted by some of the leading fibre manufacturers and designers.

So stay with us for all that's new on the knitwear scene and meanwhile make the most of the favourable opportunities by 'thinking big'.









Spring Tree Jacket

Looking forward to spring, ROSALIE DAVIS produces an unusual tree jacket with suggestions for many variations

This jacket may at first glance appear to be rather more difficult than it really is, because different techniques have been combined. However, if you can knit plain stocking stitch, a single motif and tuck stitch, then there's no reason why you can't knit them in sequence on the same garment.

The mylar sheet has been filled in in such a way that if you have a machine that brings forward to upper working position needles selected for patterning, each single motif can be programmed complete with stocking stitch rows and tuck stitch ridges (firstly the bushes and tree trunk that are mirrored, rows 1 to 52, and then the remainder of the tree, rows 53 to 184).

This makes the programming, and therefore, knitting time, considerably quicker, but do remember to change your carriage from two colour patterning to tuck stitch as necessary. However, as the machine will be set for a single motif in each case, either 120 needles for the first single motif or 60 needles for the second single motif, will be selected for the tuck stitch. All you need to do is use your 1x1 pusher to push remainder of needles at each side to upper working position for each of the four tuck stitch rows, prior to knitting each row.

Should your machine not preselect needles to upper working position, then knit the jacket by programming each section of single motif work and the tuck stitch ridges (as repeat patterns) as necessary.

Remember to set the machine for a repeat pattern for the tuck stitch ridges on the fronts and sleeves, and not as single motifs, otherwise you will have just the 60 stitches selected as on the back. Any of the tuck stitch patterns from the mylar sheet can be used.

You may prefer to omit the pockets, although this addition will, of course, warrant a higher price tag. As the main design is on the back, the pockets also add some interest to an otherwise plain front. (Plain as compared to the back, that is!)

If retaining the pockets, you could knit the pocket tops to match the other ribs by knitting the first row of rib in the contrast yarn, then four rows in main colour and finally the last row of rib and also the cast off row in the contrast yarn. The little green pocket tops do add an extra touch of colour to the front, however. A smaller breast pocket could also be added in the same way as the original two pockets.

If preferred, a more subtle version could be made by knitting the tree design only in Linden, and all the tuck stitch ridges in the main colour. It would still be more attractive to retain the green edgings to the ribs though, rather than omit them, as this contrast colour will still be incorporated in the jacket for the single motif on the back.

A little extra contrast colour could be added to the front and sleeves by incorporating two or three fine stripes of two rows each in the welts and cuffs (not forgetting the back, of course!)

The tuck stitch ridges could be omitted altogether if preferred, with the tree design knitted as a complete single motif on the back. In this case, you would need to add approximately 10 rows to the overall length of the back and front, and about six to the sleeves so as not to lose the length. The tuck stitch ridges make very little difference to the overall length when incorporated at intervals as on our Spring Tree Jacket.

The jacket could be made for all seasons, by changing the colours used. A lovely rich autumn version could be made by using red/rust/brown shades for the tree design and/or tuck ridges and if black were used for the main colour with white or silver for the contrast, this would make a very attractive design for winter day or evening wear.

If preferred, a sweater could be made instead of a jacket, by following the pattern instructions for the back and commencing neck shaping at RC204 as for the jacket, knitting the centre 36 stitches on to waste yarn, and shaping each side of the neck by casting off two stitches at the neck edge on three alternate rows, then one stitch at the neck edge on four alternate rows and knitting to RC228 before casting off for the shoulders.

See you next month, with a sweater incorporating lots of ideas and designs. Hopefully, some warmer, brighter weather will be on the way by then.

MACHINES
These instructions are written for standard gauge electronic machines with ribber. We used a Brother 950i with ribber.

YARN
King Cole Anti-Tickle 4 ply.

FIBRE CONTENT
100% Wool.

COLOUR
We used Aran (MC) and Linden (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX

Spring Tree Jacket

DESIGNED BY ROSALIE DAVIS

SIZES
To suit bust 81(86,91,96)cm.
Finished measurement 108 (114,120,126)cm.
Back length 65cm.
Sleeve seam underarm 44cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
King Cole Anti-Tickle 4 ply
1(1,1,2) x 500g cones in MC.
50(50,50,60)g in A.
10 buttons.

MAIN TENSION
29 sts and 41 rows to 10cm measured over st st (tension dial approx 7 over st st and tuck patt).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET
Mark mylar sheet prior to commencing work.
Push end Ns back to WP on plain rows.

PATTERN AND COLOUR SEQUENCE
BACK
*K26 rows single motif, MT, MC in feeder 1 and A in feeder 2. K2 rows MC only MT. K4 rows tuck stitch, A, MT-1, K2 rows MC only MT**. Rep from * to ** throughout. These 34 rows form patt.
N.B. Either set the machine for ▶

the total number of rows of each single motif and use the 1x1 pusher to bring forward to UWP remaining Ns each side of those automatically selected for tuck stitch ridges or programme machine separately as you work each section of single motif and tuck stitch. See 'Inspirations' article for more detailed instructions.

FRONT AND SLEEVES

*K30 rows MC, MT. K4 rows tuck stitch patt 1, MC, MT-1**. Rep from *to ** throughout. These 34 rows form patt.

NB: Use any of the tuck stitch ridges from the single motif charts.

BACK

With A, cast on for 1x1 rib 158(166,174,182) sts and K3 tubular rows. RC000. MC, MT-4, K to RC38, A K to RC40. Trans sts from FB to RB. RC000. MT, K1 row. Set machine for single motif 1, A and B facility. Set A motif over Ns 1R-60R and B motif MIRRORED over Ns 60L-1L. K1 row to select Ns. Cont in pattern RC51. Set machine for single motif 2 over Ns 30L-30R. K1 row to select Ns, this will also knit last row of single motif 1. Cont in patt to RC142. Cast off 14 sts beg next 2 rows. Cast off 2 sts beg next 6 rows, 1 st beg next 12 rows. RC162. Place markers each side. K to RC 184. Patt is complete. K14 rows MC, MT. 4 rows tuck stitch A, MT-1. 26 rows MC, MT. RC228. *At the same time* at RC220 place centre 48 sts at L to HP. Set carr for hold. Cast off 2 sts beg next 2 alt rows. K to RC228. Cast off 24(28,32,36) sts. WY and release centre 48 sts. Return sts at L to WP. Cancel hold. Return RC to 220. Complete L side to match R side, reversing shapings.

POCKET LININGS (MAKE TWO)

With MC, cast on 'e' wrap 36 sts. RC000. MT, K to RC50. Place sts on WY and release.

RIGHT FRONT

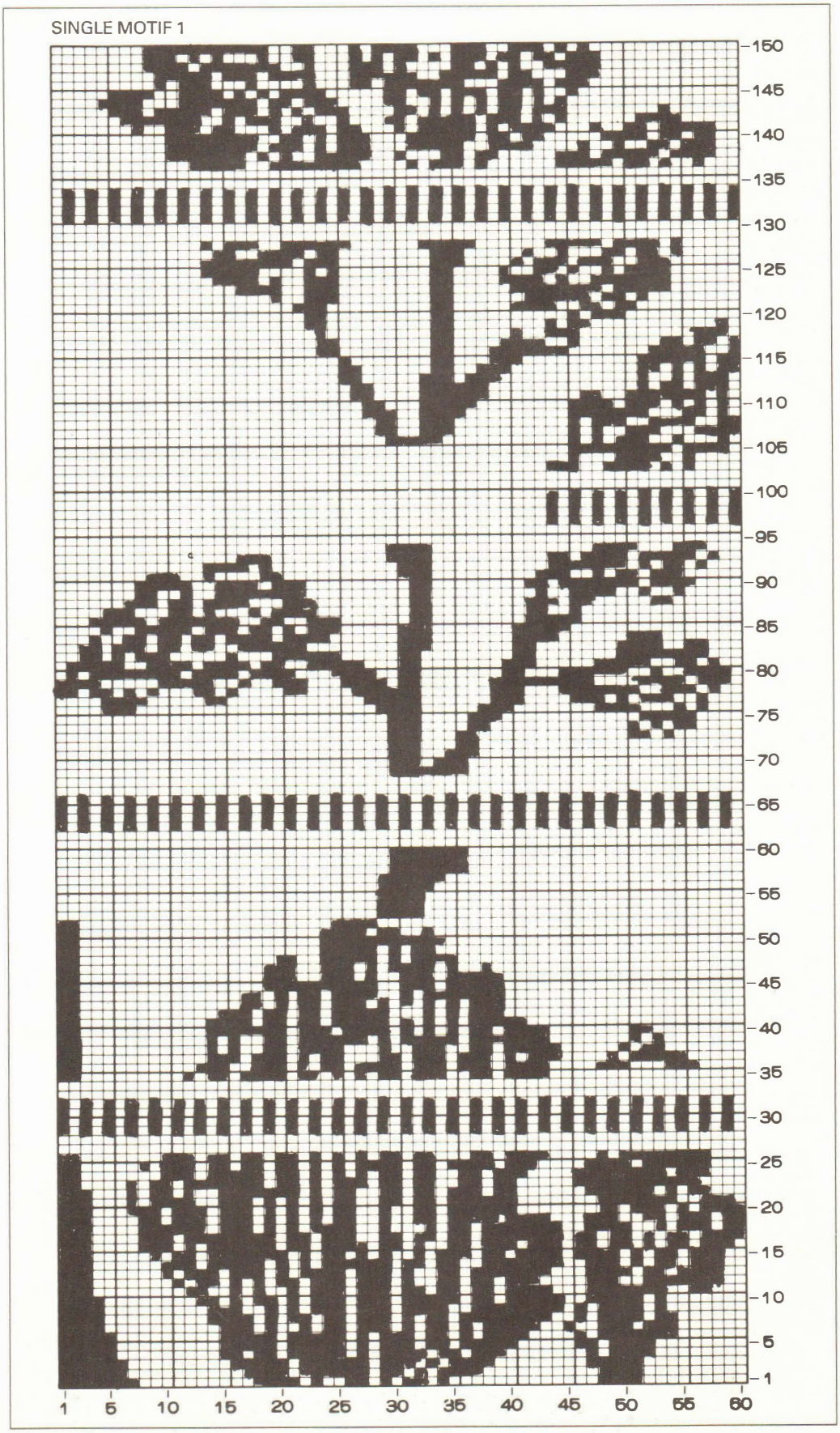
With A, cast on for 1x1 rib over centre 76(80,84,88) sts. K3 tubular rows. RC000. MC, MT-4, K to RC38. A, K to RC 40. Trans sts to RB. RC000. MT, cont in patt to RC52, place sts on WY and release centre 36 sts. With wrong side of work facing, rehang 36 sts from last row of MC from pocket lining on to Ns. Cont patt to RC142. Cast off 14 sts beg next row, 2 sts beg next 3 alt rows, 1 st beg next 6 alt rows. RC162. Place marker at side edge. K to RC204. Place 15 sts at L to HP, set carr for hold. Cast off 2 sts beg next 3 alt rows, 1 st beg next 5 alt rows. K to RC228. Cast off 24(28,32,36) sts. With right side of work facing, rehang 36 sts from top of pocket on to Ns. Trans for 1x1 rib. A, K6 rows MT-4. Cast off.

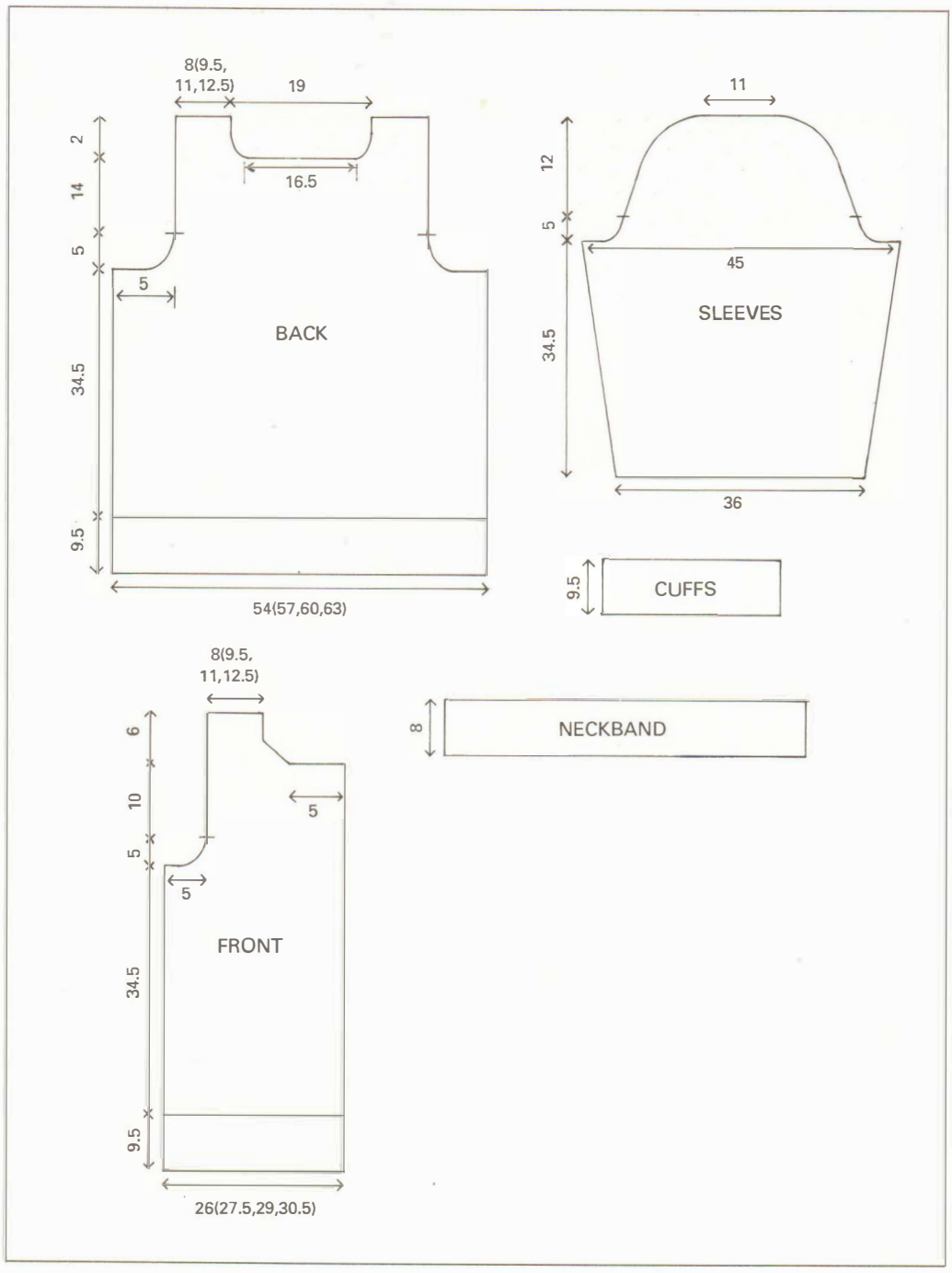
LEFT FRONT

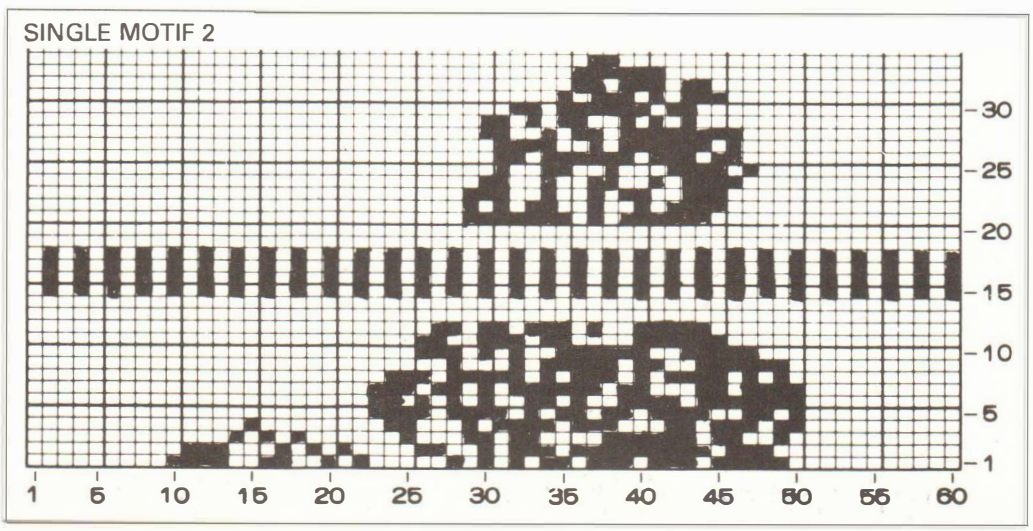
Work as given for right front, reversing shapings by commencing armhole shaping at RC143 and neck shaping at RC205.

SLEEVES

With WY, cast on 104 sts. K a few rows. K1 row nylon cord. RC000. MC, MT, cont in patt sequence. *At the same time,* inc 1 st each end of ev 10th row, 13 times to 130 sts. K to RC142. Cast off 14 sts beg next 2 rows,







2 sts beg next 6 rows, 1 st beg next 12 rows. RC162. Place markers each side. Cast off 1 st each end of ev 5th row, 4 times, ev 4th row, 3 times, ev 3rd row twice and on next 2 rows, 2 sts beg next 6 rows, 3 sts beg next 4 rows. RC212. Mark centre and cast off 32 sts.

CUFFS

With A, cast on for 1x1 rib 78 sts. K3 tubular rows. RC000. MC, MT-5, K to RC38. A, K to RC40. Trans sts from FB to RB. Rehang first row of MC from sleeve on to Ns dec 26 sts evenly across row.

NECKBAND

Join shoulder seams.
Bring forward 154 Ns on RB. With wrong side of work facing beg L front, rehang on to Ns 15 sts from centre front, 30 sts up side of front, 8 sts from side of back, 48 sts from back, 8 sts from side of back, 30 sts from side of front and 15 sts from front. K1 row MC. Trans sts for 1x1 rib. RC000. MT-3, K to RC30. A, K to RC32. Trans sts from FB to RB. Using A, cast off each st manually taking yarn behind gate pegs. Fold neckband in half to outside and neatly backstitch in place close to cast off edge.

BUTTONHOLE BAND

With A, cast on for 1x1 rib 190 sts. K3 tubular rows. MC, RC000, MT-3 K to RC6. Beg with 4th and 5th sts from L, make buttonholes at 20 st intervals by casting off 19th and 20th sts in each case. K4 rows. A, K2 rows. Trans sts from FB to RB. With wrong side of work facing, pick up and rehang on to Ns 12 sts along neckband through both layers, 150 sts along front to top of welt and 28 sts along edge of welt. K1 row A, MT and cast off.

BUTTON BAND

Work as given for buttonhole band omitting buttonholes.

TO MAKE UP

Sew in loose ends from single motif work. Block and press pieces omitting ribbing and being careful not to flatten tuck ridges. Join side seams. Join sleeve seams. Insert sleeves into armholes matching centre markers to shoulder seams and making a small pleat or gathers at sleeve heads. Stitch pocket linings and ribs in place. Sew on buttons to correspond with buttonholes. Final press on seams omitting ribbing.

Can you communicate?

asks Jean Wiseman

Effective communications are essential to the running of a business whatever its size and in these competitive times you need to present an image of efficiency and quality to potential customers.

Principles of good communications apply equally to small businesses as to the largest of corporations — wherever there is a product or service to be sold — and if you employ staff or out-workers it is as important to communicate with them as it is vital to communicate with your customers. To communicate successfully you must have a clear message, keep it concise and courteous and target the correct audience.

Letters can express the qualities of your product; these should be clear, to the point and sent on well-designed stationery to project the right image of your business. Using a fax machine is a method fast growing in popularity — especially when time is of the essence, and of course, the telephone is vital in making direct contact — but has the disadvantage of not providing a permanent record if one is needed.

Business identity is created not only by what it communicates but also the manner in which it is done, and if your business is of suitable size, it is worth investing in well designed stationery, invoices, brochures if required, forms and signs, all of which have a personal logo which is easily recognisable. Badly written messages on scrappy paper will not create an impression of quality or efficiency. A local printing firm can advise you best, and can also provide matching business cards which are so vital when making new contacts. Good quality Conquerer paper is ideal, giving a high quality appearance to a letterhead or press release and available in a wide range of colours and textures.

If you use forms to record orders or purchases you can buy a carbonless paper which can be bought with either a single copy or in multi-parts with colour tints for each copy for easy identification.

Most people are nervous about making verbal communication to an audience of any size, but you may find that talking to clubs or to various women's organisations is an ideal method of communicating your product. You will feel better prepared if you have notes to which you can refer when making your presentation. Speak slowly and clearly and avoid nervous gestures or 'body language'; give a clear and persuasive account of what you want to say and tailor your speech to suit the audience. Visual aids or samples of products are a great help in making an interesting presentation.

End on a pleasant and happy note — summarise any important facts and invite questions from the audience. A motto of sales training is 'never forget to ask for the sale!'

Promotional communications are essential in order for a business to thrive — and this enables you to find new or more profitable customers and to build on their loyalty. Promotion includes advertising, sending out suitable press information to local newspapers — or magazines if newsworthy, and presenting your business at craft fairs and trade exhibitions — all of which must be backed up by a pleasant manner and good customer service. If you have a really good news item then consider trade journals, consumer publications, in-house journals and club letters. Make your message clear and succinct, and if appropriate include an illustration suitably captioned on the back.

If your business warrants the expense you can also consider leaflets, brochures and direct mail as means of communicating your message. Whichever means of communication you adopt it needs to be correctly targeted to avoid waste of time and money; consistent (a one-off effort is often wasted), sustained and planned.

If you are approaching potential customers, research their age group, their activities and pursuits, their spending potential and the type of publications to which they may subscribe. When making your approach be sure to stress the qualities of your product which are likely to have the greatest appeal.

Before you embark upon serious promotion, draw up a budget plan and the objectives which you wish to achieve. This plan should act as a checklist to refer to when monitoring results and assessing cost-effectiveness. Advertising with a reply coupon is easy to measure quickly. Your press campaign can be measured in terms of the editorial achieved. Craft fairs and exhibitions can be summed up in terms of sales and follow-up orders. Money-off promotions at fairs and exhibitions help to generate business.

The art of communicating involves many different activities and can be as reasonable or as expensive as you choose. The five points to note are:

1. Make a business strategy which includes promotional communication.
2. Understand how different techniques of promotional communication work and know the potential and the limitations of these methods.
3. Decide which types of promotion best suit your enterprise at different stages of development.
4. Structure promotional communication for a period of time, perhaps a year.
5. Monitor the effectiveness of your promotion so that your communications can be improved.

This is just a brief survey of how communication can best work for your business. However, with the co-operation of Wiggins Teap Fine Papers Limited, we are able to offer you copies of their comprehensive book — *The Conqueror Communications Handbook.*

To obtain this free and important book, write to Mr Nick Shepherd, Marketing Dept., Arjo Wiggins Appleton PLC, Gateway House, Basing View, Basingstoke, Hants RG21 2EF.

Giving your knitwear the edge

Use purchased lace, ruffles and scallops instead of ribs for hems and edgings. ELAINE CATER shows you how

This month I would like to discuss hems and edges to finish off your knitwear. Even if you own a ribber you might want to consider some of these edgings as they can be used as an alternative to the basic ribbed hem.

Rosemary Worth in her article (*PMK* August 1991) gave lots of helpful advice for creating ribbed hems without a ribber. Although written primarily for Bond knitting machines, the techniques can be used for other machines. I will leave you to refer back to that article for the basics, but I would like to add a few suggestions.

If you plan to create a ribbed welt by laddering stitches and then latching them up, try using knit-in elastic when you cast on your stitches using the 'e' wrap method. Using knit-in elastic is especially useful with cotton yarns or others which do not have a natural stretch. You only need to use it for the cast on row and perhaps the next one or two rows. Then break off the elastic and continue with the main yarn only. If you decide to work the welts after the main parts are knitted, you can work a number of decreases along the row so that even if the rib is not too springy, the welt will be smaller than the main body. As a general rule, you can decrease stitches by about 10%. So that if the main body was 80 stitches, you could make your rib 80 minus 8 or 72 stitches. But if you want the welt to have a knit stitch at each end of the work with a 1x1 rib, you would need to have an odd number of stitches, either 71 or 73. With a 2x1 rib, the number of stitches must be divisible by 3, plus 2. With a 2x2 rib, the number of stitches must be divisible by 4, plus 2. (Sorry about all this maths, but a few calculations will make a nicer welt which will match at either end.)

Double hems are often recommended as an alternative to ribbed welts. These can give a firm finished edge to longer tunic style garments. One great disadvantage with this type of hem is that the ridge which is formed on the pick up row can not always be pressed out especially when using synthetic yarns. To get round this problem try casting on over every other needle for row 1. Then push the empty needles to work position and continue to knit the hem in the normal way. When you reach the pick up row, pick up the first stitch knitted on row 1 and place it on the first needle. Place the second stitch on the third needle (missing 1 needle). Continue missing one needle along the row. You will have picked up only half as many stitches as you would normally, and the ridge will not be as noticeable. A second method to try is using a matching sewing thread. After knitting a few rows in WY and 1 row using nylon cord, knit 2 rows using the thread at TD 2. Then change to MY, K9 rows at MT-1, K1 row at MT+3, and 10 rows at MT-1. Pick up the loops from the first row knitted using the thread and hang on to the needles. K1 row at MT. The resulting hem should lie flat and not have a noticeable ridge.

Turning now to some new ideas, Samples 1A and 1B show how purchased lace can be used as an edging. With the wrong side of the lace facing, use a transfer tool to pick up stitches along the top edge of the lace. Hang it loosely on to the needles or gather the lace slightly before hanging it on to the needles. Push all needles to HP or upper working position. Set carriage to MT and knit 1 row slowly across the lace using MY. If you are using a fine lace you can knit the first row by hand. The fine lace looks very pretty with a silky yarn, while the heavier cotton lace teams up well with the cotton yarn in Sample 1B. You can also edge a neckline using the same technique. With the right side of the garment facing, pick up stitches along the neck edge. Then hang the lace (right side facing) on to the same needles. Knit a double sided neckband in the width required. Remove the stitches on to WY. Then fold the neckband in half to the outside and backstitch through the loops of the last row knitted in MY.

Sample 2 is a ruffle which has been knitted using the HP technique. You do not need to wrap the yarn round the first inside needle for this ruffle. Cast on 17 stitches using WY. Knit a few rows and then change to MY. Knit 3 rows. [Push 3 needles at opposite end to carriage to HP and knit 2 rows. * Push 2 needles at opposite end to carriage to HP and knit 2 rows*. Repeat from * to * until 2 stitches remain in WY. **Push 2 inside needles from HP to UWP and knit 2 rows**. Repeat from ** to ** until 3 stitches remain in HP. Push these to UWP and knit 6 rows.] Continue to work the pattern from [to] until the ruffle is required length ending with knitting only 3 rows over the 17 stitches. Remove on to WY. Block and steam press the ruffle by pinning out the shaped edges into points and pressing. When the whole ruffle is pressed, graft the stitches. To use the ruffle as the lower edge of a skirt or top, pick up stitches along the top edge of the ruffle with the wrong side facing and hang on to needles. Then go on to the main part of the knitting, working the shaping as required.

Sample 4 gives a scalloped edge using a slightly simpler HP technique. Cast on and knit a few rows using WY. Change to MY and MT. Knit 2 rows. Set carriage so that Ns in HP will not knit. Push 4th and every following 8th needle into HP. K4 rows. Set carriage so that all needles will knit. MT+2, knit 1 row. Push same needles as before to HP. Knit 4 rows. Set carriage so that all needles will knit and knit 2 rows. Pick up loops from first row knitted in MY and hang on to needles. Knit 1 row. Continue with main body of work. When work is complete, steam press the lower edge to give scalloped edge. You may vary the number of needles between the HP needles to give more or less scallops.

Sample 3 uses a fully-fashioned lace as the edging. The scalloped edge is formed by the multi-transfer of stitches. To knit the sample, start by casting on in WY and knit a few

Diagram 1

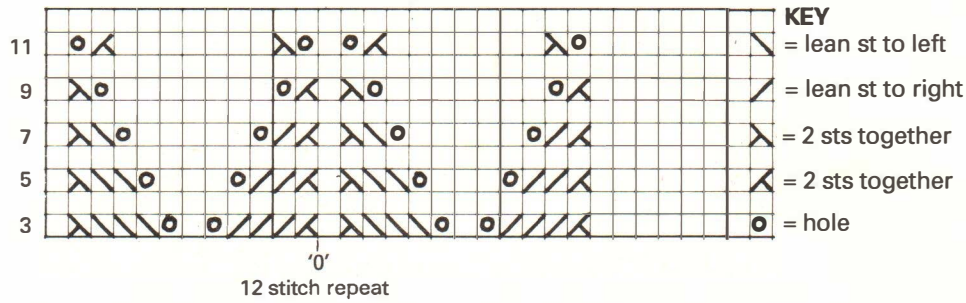
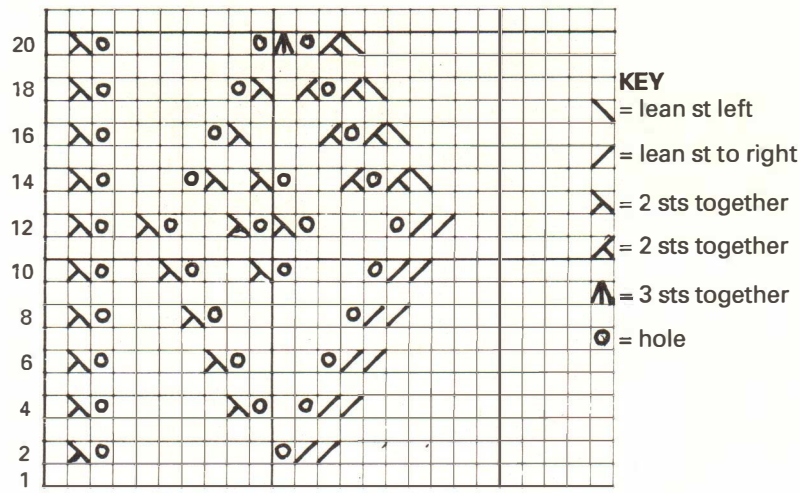


Diagram 2



rows ending with 1 row knitted using nylon cord. Instead of starting with an 'e' wrap cast-on edge for the MY, a crochet cast-on edge is used. This gives a firmer edge and is worth perfecting if you have not used it previously. Start with all needles in HP. Thread yarn through yarn break but not through carriage. Make a slip knot. Starting at the left edge, take latch tool and hold loop of slip knot behind latch. Wrap yarn around left end needle. Insert latch tool between the first and second needles on the left from below and catch the yarn in the hook of the latch tool. Pull the yarn down through chain loop and slip loop behind latch, making the first stitch. Move tool between next 2 stitches. Repeat the procedure of catching the yarn and forming loops along the row until the last needle. Place the loop on the latch tool on to the hook of the needle. Thread the carriage and knit 2 rows. Work the lace pattern as given in Diagram 1 using the 3 pronged transfer tool to work transfers and remembering to keep the empty needles in WP after each lace transfer. When theknitting is finished, remove the WY, and steam press the edge to give the scalloped edge.

Sample 6 is a lace pattern which is knitted sideways. Cast on 12 stitches using the 'e' wrap method. Work from Diagram 2 to required length, but try to end with only 12 stitches in WP. This will make a neater join. This type of lace is lovely when used on shawls and baby garments. Once you start doing it, the pattern repeat is quite easy to remember without using your chart.

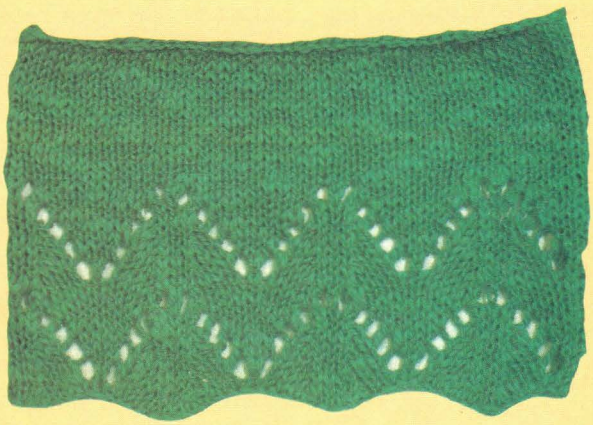
Sample 5 is an easy way to give a shell edging without having to crochet. Start with wrong side of work facing. Using a 3 pronged transfer tool, pick up 3 sts from the left edge of work. K6 to 8 rows. Pick up 3 sts to right of the stitches on needles and hang on to same needles. Knit required number of rows. Continue to pick up 3 stitches at a time and hang on to same needles to last 3 stitches at right edge. Knit 1 row and cast off. Press the edge lightly. The more rows you knit between picking up stitches, the larger the shell loop will be.

Next time, I hope to complete this series by showing how to create some knitted and woven braids and trimmings which can be used to edge your knitting.

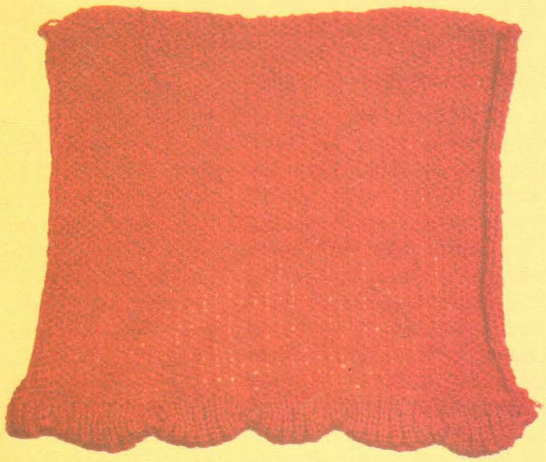
SAMPLE 1A

SAMPLE 1B

SAMPLE 2

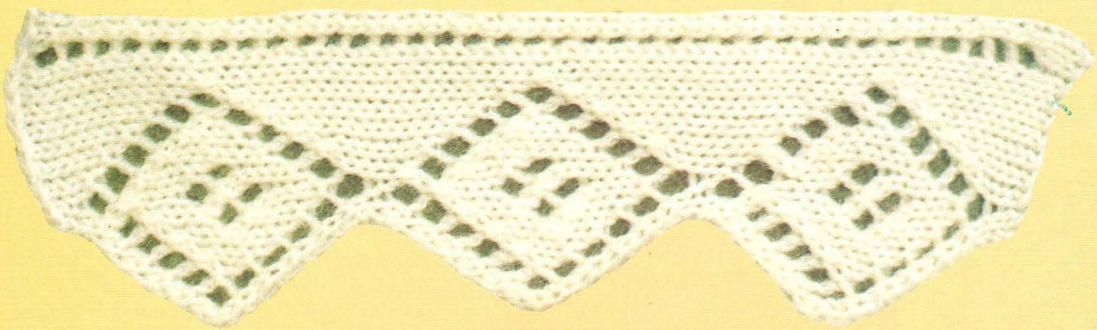


SAMPLE 3



SAMPLE 4

SAMPLE 5



SAMPLE 6

Pauline's neckband?

This month I am pleased to introduce you to a new contributor to *Profitable Machine Knitting*. Pauline Falk bought her first knitting machine in 1976 and by 1982 she was area delegate for the New Zealand Machine Knitting Society Incorporated and she kept this post until 1986 when she started teaching machine knitting at the Wanganui Regional Community College. The same year, Pauline won the Aotea cup for the most points in the open section of the N.Z.M.K.S. Festival. The following year, Pauline won the Champion of Champions cup and began teaching in other areas. Pauline's first publication was a book of *Booties* designed for machine knitting and this was published as a community project by the Wanganui Community College.

With a whole list of awards and trophies for her work, Pauline still teaches and exhibits at club meetings and various centres throughout the North Island of New Zealand.

Pauline is a New Zealander and is married with four children and a grandson.

There are many ways of knitting neckbands, and in her first article Pauline describes some of her favourites.

I doubt I will ever forget the frustration of attaching my first neckband. I carefully followed my instruction manual that told me to pick up the stitches on waste yarn and place on the main bed needles with the wrong side of my work facing, knit one row on the main bed then transfer to rib setting, knit the required length of band, remove on waste yarn and backstitch to garment. This sounded easy, but oh how I was proved wrong.

For a start, trying to pick up all those stitches involved bringing my knitting up between the two beds, somehow I managed to twist my raglan sleeve and get threads caught on the gates, as for inserting the comb — what a nightmare! I even managed to drop every second wrapped stitch without realising I had done so until I removed the completed neckline from the machine and the end result was not pleasing to the eye.

By now I am probably telling you all a familiar story. I managed to master this method, but it always annoyed me, it wasn't until I started teaching other people how to knit, and had to watch their sheer frustrations and disasters that I started my search for a better way.

The answer lay in knitting your neckband separately and then attaching to the garment. By covering your ribber you can lay the garment across the machine, picking up the stitches with the right side of the garment facing you. No more forcing the garment up between the two beds. You could see at a glance if you had missed any stitches.

I have included here detailed instructions for this method of attaching a neckband, both double, single and cut and sew. It is easy for a beginner to do, gives a nice line and a professional finish. It is also ideal for cut and sew necklines.

I find I am still refining this neckband and finding better ways to achieve the end result, this is what makes machine knitting so fascinating.

The following instructions apply to all neckbands

If you own a garter bar, this neckband will become even simpler to achieve. If you have not, waste yarn will do just as well. Your choice of waste yarn is important, I find two strands of a fine cotton ideal, and can be used in place of nylon cords. Cotton is easier to pull out and will not leave fluff on the work.

DOUBLE NECKBAND

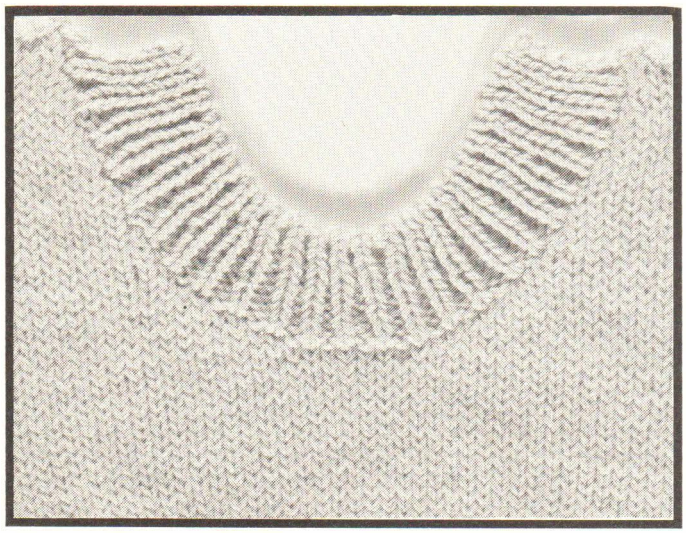
To calculate the number of stitches that you require for your neckband, count all the stitches you have held on waste yarn. Gently stretch the sections of the neck not held on waste across the needle bed and count how many needles are required. To give a nice line to pick up on, work decreases by transferring second stitch to the outside stitch then move them both back to empty needle.

Double neckband

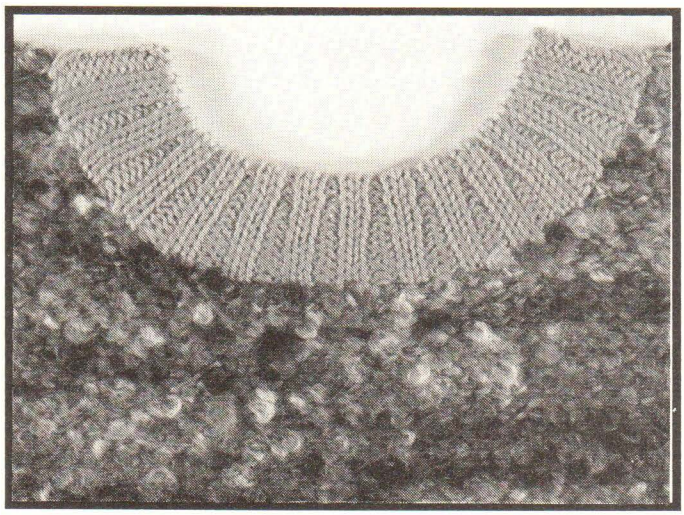
Cast on the total number of stitches required on the main bed with waste yarn and knit a few rows. Knit one row nylon cord (or cotton). Change to main yarn and knit one row stocking stitch, stocking stitch tension. This is for 1x1 rib. If you require 2x1 rib you will have to knit two rows stocking stitch so that you have a heel to transfer to the ribber.

Transfer to rib setting, insert combs and weights. Change tension to tension suitable for neckband, do not make the mistake of knitting your band too tight. Knit depth required and transfer back to main bed. Remove from machine with your garter bar or waste yarn.

With the right side facing you, pick up neck stitches from garment. Bring needles forward pushing knitting back behind the latches. *Do not remove the waste yarn until your neckband is complete.* Place the stitches from the top of the neckband that you have held on the garter bar, on to the needles. Close the latches then pull these stitches through the first lot of stitches. Now pick up the very first row of main yarn from the bottom of the band.



SINGLE NECKBAND



CUT AND SEW NECKBAND

Put the first lot of stitches behind the latches and pull the second lot through. Now all that remains to be done is to cast off. I have found the best method is to backstitch through the stitches while they are still on the needles. This method gives maximum stretch, especially important on children's wear.

A hint for backstitching on the machine is to knit two rows with waste yarn before you backstitch. This gives a bit of room for you to work without getting tangled in the gates.

Check the neckline to make sure it is big enough and you have not dropped any stitches before you remove your waste yarn!

Single neckband

Using the double neckband instructions for calculating amount of stitches required, cast on in rib of choice with your normal circular cast on. Knit depth of band, transfer to main bed and remove on garter bar or waste yarn.

Pick up garment as for double neckband and bring needles forward pushing knitting back behind the latches. *Do not remove the waste yarn until your neckband is complete.* Place the stitches from the top of the neckband that you have held on the garter bar or waste yarn, on to the needles. Pull these stitches through the first lot of stitches, now backstitch off.

Cut and sew neckband

This neckband is knitted and attached exactly the same as the double neckband, except you will not have stitches to pick up around your neckline.

After you have sewn around your neck and cut out the shape, hold the garment up to the gates of the machine to calculate how many stitches you require. I find it best not to stretch the garment but hold against the gates then count the needles required. Knit your band as before then attach to the garment. Lay the garment *right side facing you* across the ribber and pick up just below the sewing line with a two or three prong tool. Do not try to pick up individual stitches, just wherever the tool falls.

Attach the neckband as before and you will find that all your raw edges are enclosed into the neckband.

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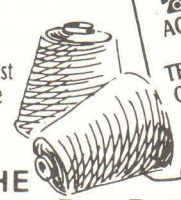

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Double knitting cardigans

MONICA BYWATERS gives some useful hints on using DK yarn when you knit her cardigan patterns

I am often asked by beginners to machine knitting, how do I knit double knitting on my machine? For owners of standard gauge Japanese machines my answer to this would be that double knitting is usually too thick to knit on every needle and that the only way is to knit on every alternate needle but this then reduces the number of available needles to 100 so restricting the size of garment which can be knitted. The Singer electronic machines are a slightly wider gauge, 5mm instead of 4.5mm, than the Japanese machines and because of this will knit double knitting at tensions 10, 11 or 12 with ease over stocking stitch. You can of course knit thicker yarns over every alternate needle as well.

Tuck stitch and slip stitch will not work well with double knitting but a band of Fair Isle will enhance a garment.

The heavy yarn wheels which are supplied with most machines are very useful when knitting ribs as they push the stitches down between the beds. K1, P1 rib knits very well at about tension 5 with the use of these wheels and by increasing the tension to about 8 on both beds you will be able to knit Half Fisherman's Rib.

The lady's and child's double knit cardigans have been knitted with Bramwell's double knitting which is supplied on 500 gram cones, this is sufficient to knit an adult garment. Hand knitting yarn may be used as well but when using hand knitting yarn do rewind the ball using a wool or cone winder otherwise the ball will move about whilst you are knitting and produce dropped stitches and uneven edges. Also try to buy large balls, for example 100 grams, otherwise you will be forever joining a new ball if they are only 20 grams each! A slightly higher tension than the coned double knitting will be needed as hand knitting yarn is very often a little thicker.

Sufficient weight on the knitting is essential and you will need to use the side weights at all times. For those of you who knit for profit the benefits of being able to produce thick jackets and sweaters without having to buy a chunky machine could increase your range of garments for the winter.

LETTERS TO THE EDITOR *CONTINUED FROM PAGE 5*

MULTI TRANSFER TOOLS — WHERE ARE THEY

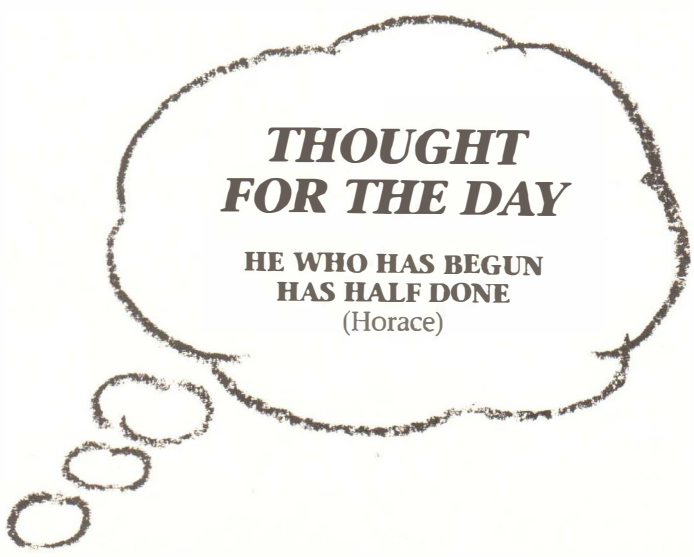
Ms S Brookman wrote to us from London NW1:

I have made circular knit socks with ribbed welts on my 830/850 set up for some years, using a 30 stitch transfer tool/stitch holder (with keep bar, just the same as the Passap Decker tool) to transfer stitches from rib to circular stocking stitch format. I've had this tool for so long I can't remember where I got it from.

Recently I have been teaching a friend to knit socks in circular setting on her newly acquired Passap, and found how convenient it was to have TWO multi-transfer tools — as the Passap comes with two Decker tools as part of its normal toolkit. I made enquiries of various likely sources for a second multi- transfer tool for myself, only to find, to my great conster-nation, that these are no longer available for Japanese machines.

How on earth are newcomers to Japanese machines going to be able to make circular-knit socks (or gloves, or whatever) without such a transfer tool? I suppose they can use the laborious process of running the appropriate stitches on to waste yarn, then picking them up again, but this is awfully slow and fiddly.

Come on you accessory manufacturers, think again! With the growing move back to natural fibres for clothing there is an increasing demand for woolly socks, gloves, balaclavas and the like (and cotton ones too of course) made on all gauges of machine. Are you going to let the Japanese machines be beaten by the Swiss just for the lack of a tool?



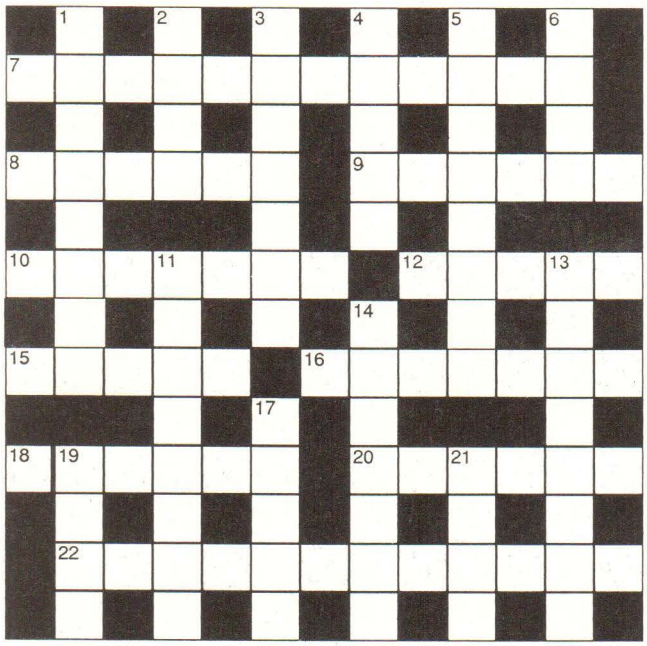
HAPPY UNION

Marjorie Harris from Twyford wrote to us:

Thank you for your letter. I was thrilled to hear that I'd won the knitted toy competition with my Panda. I am much looking forward to having *PMK* sent to me during 1992. Your magazine has inspired me even further since the new series by Elaine Cater and now I have plans to knit a shaggy dog fabric! A Scamp! Thank you so much for helping me to decide how to incorporate my old love of soft toy designing with my machine knitting. This is a new love as the machine was bought for my birthday only last February. All my good wishes to *PMK* for 1992.

Thank you Marjorie and we are sure that there must be more tales out there of other hobbies being combined with machine knitting — letters please to the ED.

JUST TO KEEP YOU TICKING OVER...

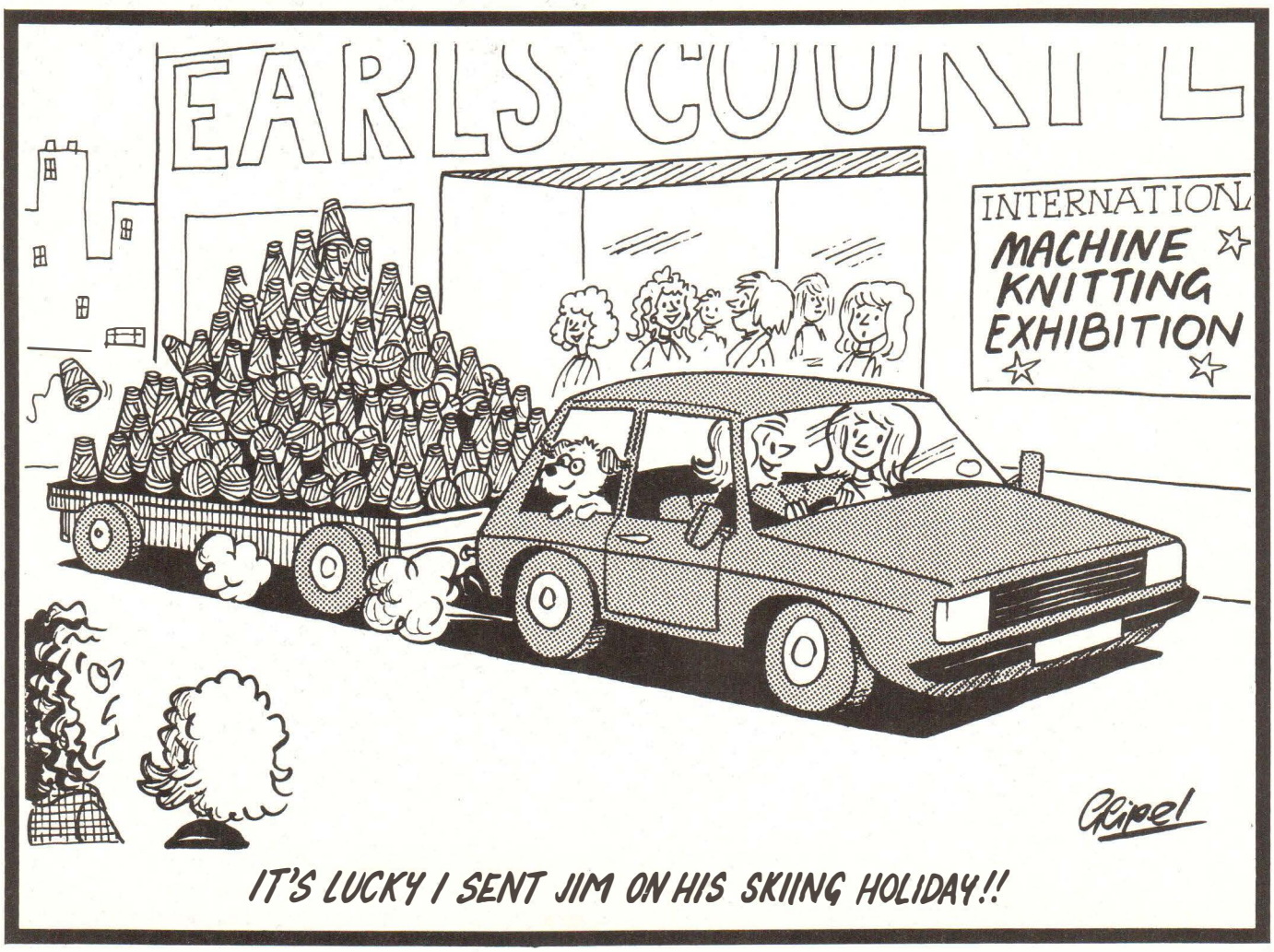


ACROSS

7. Vital statistics (12)
8. Stumble and find yourself on a flight (4, 2)
9. With it (6)
10. Tap seabird for knitting instructions (7)
12. Should be an invisible join (5)
15. Leave off the building blocks (5)
16. See 22
18. A stitch to hold stockings up (6)
20. Certainly not acid soil, like teacher's hands? (6)
22 & 16. Utmost sophistication for today's knitter (2, 10, 7)

DOWN

1. Iron and narrow material (8)
2. Quickly (1, 1, 1, 1)
3. Make ready (7)
4. Tempt yourself; find nothing within (5)
5. Belief of the green party? (3, 5)
6. What to buy if you can't afford new (4)
11. In concert (8)
13. Construction of stockings and tights (4, 4)
14. Wealthy, lazy felines (3, 4)
17. Political colour of the ecologists? (5)
19. When a door is not a door it's... (4)
21. Popular poet and author — but unknown! (4)



Long Jacket

DESIGNED BY GILLIAN LAMB

MACHINES
These instructions are written for standard gaug punchcard or electronic machines with ribber.

YARN
Denys Brunton De-lux 4 ply and Magicolor 4 ply.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used De-lux in Navy 05 (MC) and Magicolor in DT15 (A)

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, W. Yorks BD19 3QR

SIZES
To suit bust 97(102,107)cm.
Finished measurement 105 (110,115)cm.
Length 86cm.
Sleeve seam 48cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Denys Brunton Designer Yarns De-lux.
1(1,2) x 400g cone in MC.
Denys Brunton Designer Yarns Magicolor.
1 x 340g cone in A.
12 buttons.

MAIN TENSION
34 sts and 36 rows to 10cm measured over Fair Isle patt (tension dial approx 7).
Tension must be matched exactly before starting garment.

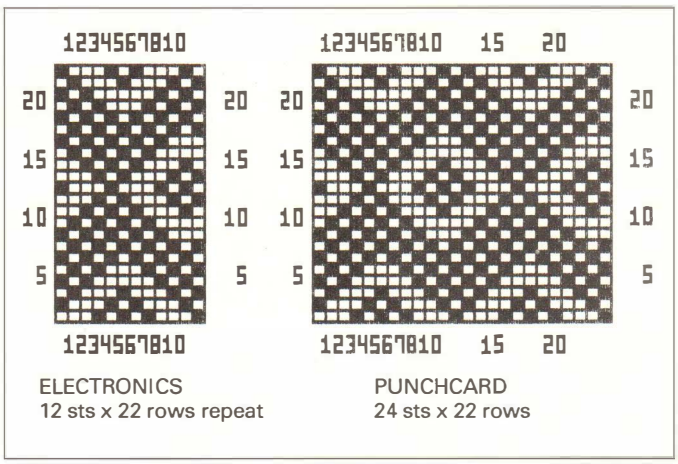
ABBREVIATIONS
See page 60.

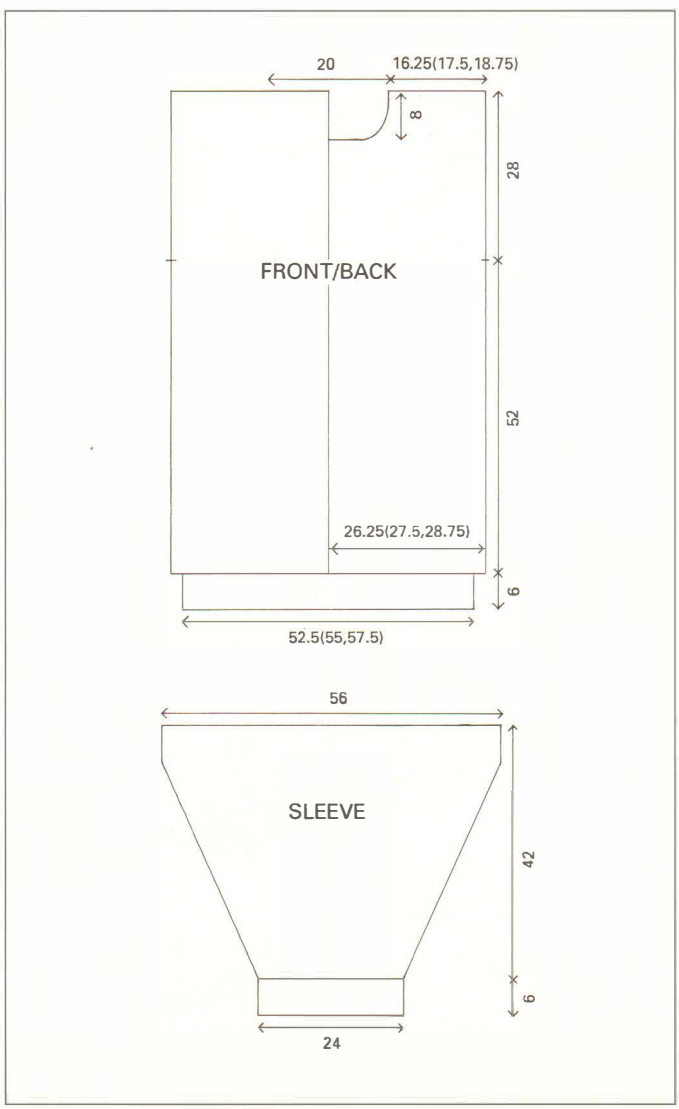
NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD/MYLAR SHEET
Punch out card/mark mylar sheet before beginning to knit.

BACK
Using MC cast on 180(188,198) sts for 1x1 rib . * Do *not* knit tubular rows. RC000. TD3/3, K60 rows. Trans sts to RB. Make a hem by hanging loops from cast on rows on to corresponding Ns. Using MC and MT, K1 row *. RC000. Commence Fair Isle patt with MC in feeder 1 and A in feeder 2. K to RC 286. Place WY markers for pockets at each edge of rows 70 and 106, and at each edge of row 186 to mark armholes. Cast off 56(60,64) sts at beg of next 2 rows. K a few rows with WY over rem 68 sts, and remove from machine.

RIGHT FRONT
Using MC, cast on 90(94,98) sts for 1x1 rib and K as given for back from * to *. RC000. Commence Fair Isle patt with MC in feeder 1 and A in feeder 2, K70 rows. CAR. Cast off 10 sts. K36 rows. RC106. CAR cast on 10 sts. K80 rows. RC186. Mark right hand edge with WY for armhole. K69 rows. RC255 (knit one extra row here for left front).
SHAPE NECK
CAL. Cast off 10 sts at beg of next row. K1 row. Cast off 6 sts at beg of next row. K1 row. Cast off 3 sts at beg of next and foll alt row, twice altog. K1 row. Cast off 2 sts at beg of next and foll alt row, 6 times altog. 56(60,64) sts. K to RC286. Cast off loosely.





LEFT FRONT
Work as given for right front, reversing all shapings.

SLEEVES
Using MC, cast on 82 sts for 1x1 rib and K rib hem as given for back from * to *. RC000. Commence Fair Isle patt as before. Inc 1 st at each end of next and ev foll alt row, 34 times altog. K2 rows. Inc 1 st at each end of next and ev foll 3rd row, 20 times altog. 190 sts. K to RC 152. Cast off loosely.

NECKBAND
Join shoulder seams.
Using MC, cast on 162 sts for 1x1 rib. Only knitting 36 rows, K rib hem as given for back from * to *. With wrong side facing, pick up sts evenly from around neck edge. Using MT, K1 row. Cast off loosely.

BUTTONHOLE BAND
Push 200 Ns to WP on RB. Using WY, cast on and K a few rows. Using nylon cord, K1 row. Using MC and MT-1, K6 rows. Work 12 buttonholes (each over 4 sts) along the row. K to RC20. Work 12 buttonholes over the same Ns as before. K to RC 27. Make a hem. Using MT, K1 row. With wrong side facing, hang right front edge evenly on to Ns. Using MT, K1 row and cast off loosely.

BUTTON BAND
Work as given for buttonhole band, omitting buttonholes and hanging left front edge on to Ns.

POCKET BANDS
Push 32 Ns to WP on RB. Using WY, cast on and K a few rows. Using nylon cord, K1 row. Using MC and MT-1, K32 rows. Make a hem. MT, K1 row. With wrong side facing, hang pocket edge on to Ns. MT, K1 row. Cast off loosely.

POCKET LININGS
With wrong side facing, pick up 34 sts along side seam of back between the first 2 markers. RC000. Using MC and MT+2, K 14 rows in st st. Next row ** at welt edge inc 1 st and at opp edge dec 1 st. K 4 rows **. Rep from ** to **, 10 times altog. K to RC58. Cast off loosely.

TO MAKE UP
Sew sides of pocket hems into place. Sew in sleeves. Join side and sleeve seams. Catch down pocket linings to inside of fronts. Sew on buttons.

MACHINES
These instructions are written for standard gauge machines with ribber.

YARN
C.Y.S. Algarve Perlé.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Aran (MC).

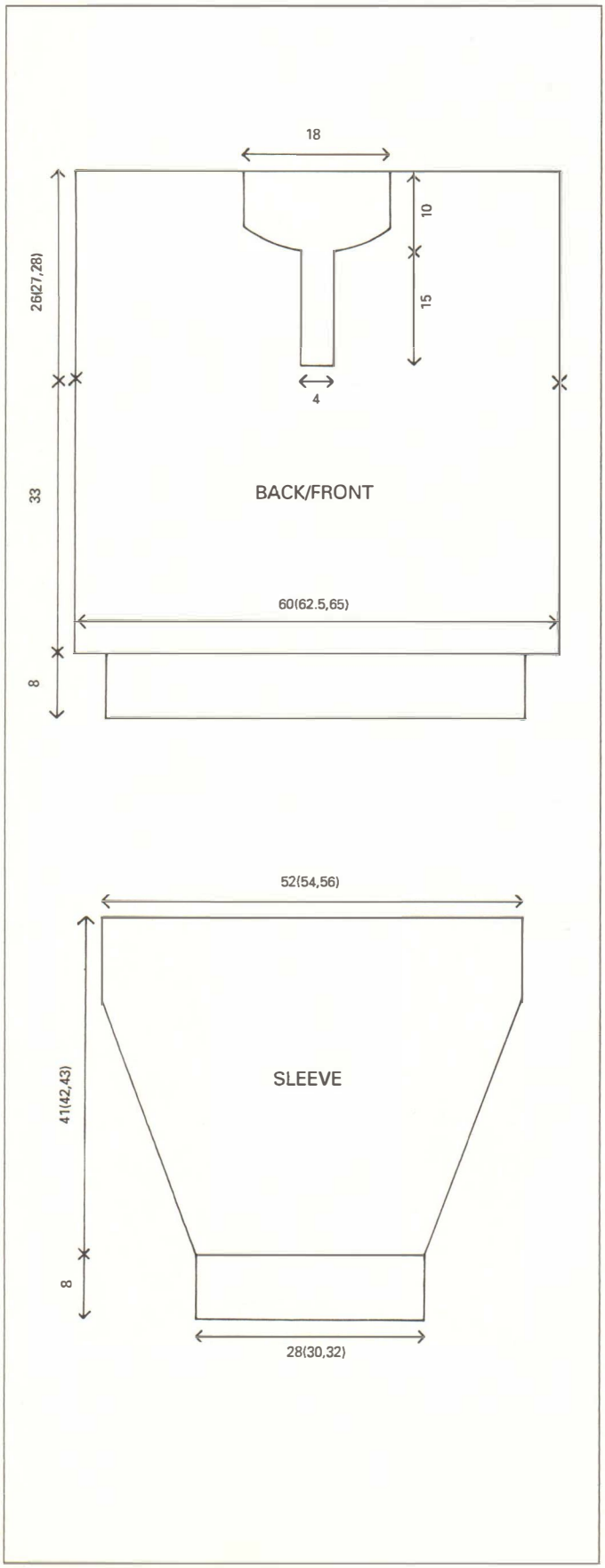
STOCKISTS
If you have any difficulty in obtaining this yarn, please write to C.Y.S, 4-6 St Mary's Gate, Rochdale, Lancs OL16 1DZ.

SIZES
To suit chest 102(107,112) cm.
Finished measurement 120 (125,130)cm.
Length 67(68.69)cm.
Sleeve seam 49(50,51)cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
2 x 500g cones in MC.
5 contrasting buttons.

Man's Slip Stitch Sweater

DESIGNED BY GAIL MILLER

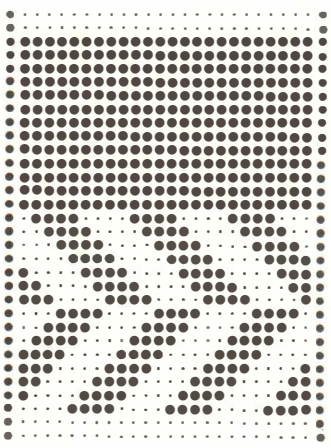


MAIN TENSION
30 sts and 61 rows to 10cm measured over slip st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Purl side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERN
Punch card before starting to knit.



BACK
Push 180(187,195) Ns to WP.
* Set for 2x2 rib. Using T3/3, cast on and K2 tubular rows and 33 rows rib. Trans sts to RB. CAR. MT, K1 row. Insert punchcard and lock on row 1. Set machine to select Ns. K1 row. Release punchcard. RC000. Set carr for slip stitch *. K201 rows. Using WY, place markers at each end **. K to RC 360(366,372). Cast off.

FRONT
Work as given for back from start to **. K to RC 206(214,220). Using a piece of MC, cast off centre 12 sts. Mark patt row. Push all Ns at opposite end to carr to HP. Set machine for HP. Cont on rem Ns. Knit in patt to RC 297(305,311). Cast off 6 sts at beg of next row. Knit next 30 rows, dec 1 st at neck edge every 2nd row. K to row 360(366,372). Cast off. Bring sts in HP back to WP. Reset RC and punchcard row. Knit second side to match first, reversing shapings.

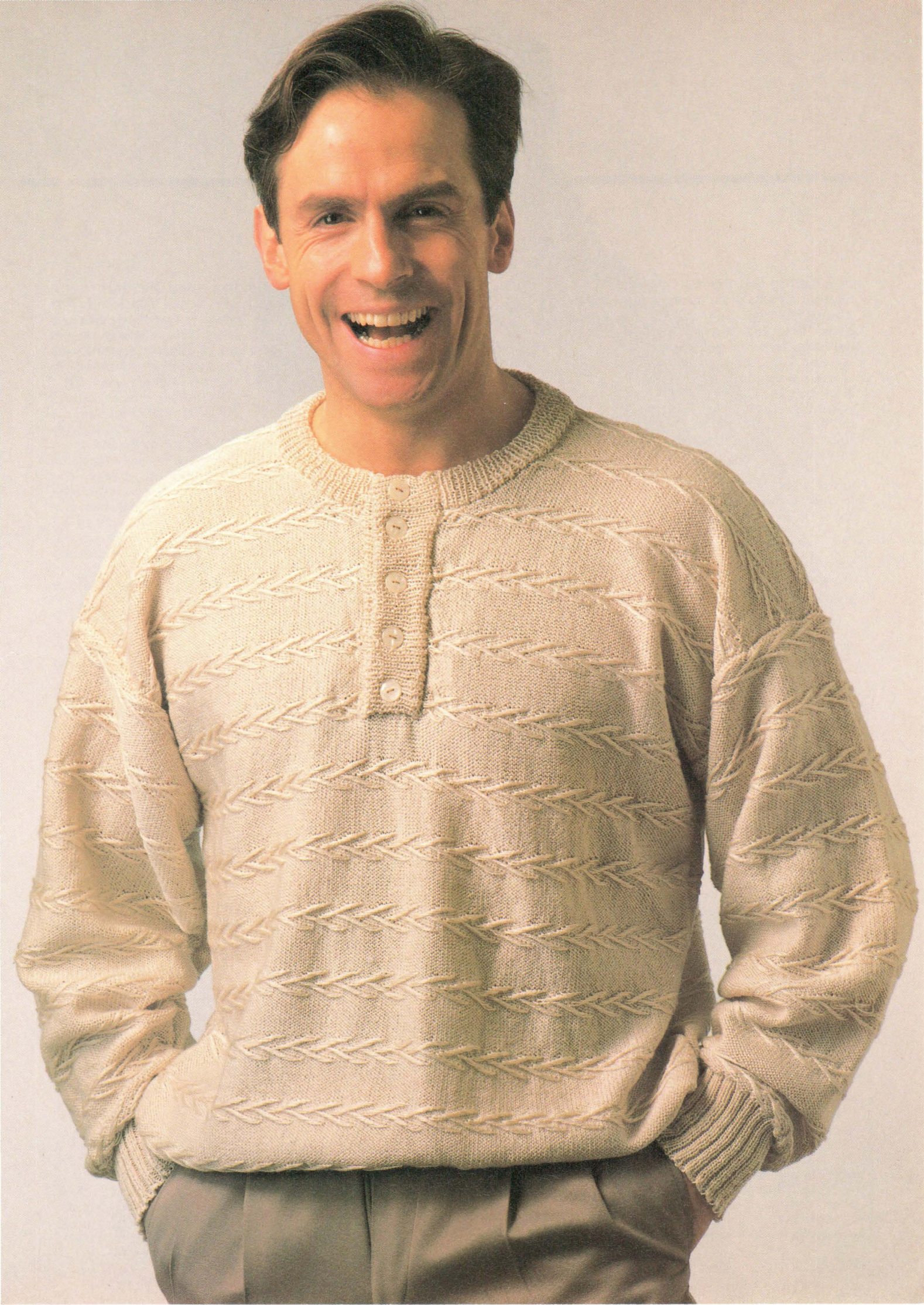
SLEEVES
Push 84(90,96) Ns to WP. Knit as given for back from * to *. K144 rows inc 1 st at each end ev 4th row. K to RC 250(256,262). Cast off.

NECKBAND
Join shoulders.
Push 120 Ns to WP for 1x1 rib. T3/3, cast on and K2 tubular rows and 26 rows rib. Trans sts to RB and with right side facing machine, place neck edge of garment on to Ns. K1 row loosely. Cast off. Turn band to inside of garment and slip stitch into place.

BUTTONHOLE BAND
Push 64 Ns to WP for 1x1 rib. Using T3/3, cast on and K2 tubular rows and 9 rows rib. Make 5 evenly spaced buttonholes across row, K18 rows. Make 5 more buttonholes over same Ns as before, K9 rows. Trans sts to RB. With right side of work facing machine, place placket edge at front of garment on to Ns. K1 row loosely. Cast off. Turn band to inside of garment and slip stitch into place.

BUTTON BAND
Knit as given for buttonhole band, omitting buttonholes.

TO MAKE UP
Insert sleeves between markers. Sew on buttons. Sew side and sleeve seams. Give a light press.



Lady's Fair Isle Sweater with Lace Collar

DESIGNED BY GILLIAN LAMB

MACHINES
These instructions are written for standard gauge electronic machines with lace carriage and ribber. We used a Knitmaster/ Silver Reed 580.

YARN
Yeoman Yarns Panama 4 ply, Bramwell 4 ply Acrylic and Bramwell Silky.

FIBRE CONTENT
Panama is 50% Cotton and 50% Acrylic.
Bramwell 4 ply and Silky are both 100% Acrylic.

COLOUR
We used Panama in Cream (MC), 4 ply in Aralia (A) and Silky in Cream (B).

STOCKISTS
If you have any difficulty in obtaining these yarns, please write to Yeoman Yarns Ltd, 31 High Street, Kibworth, Leics LE8 0HS or F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit bust 91(97,107)cm.
Finished measurement 106 (112,118)cm.
Length 64cm.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Yeoman Yarns Panama.
1 x 450g cone in MC.
Bramwell 4 ply.
1 x 500g cone in A.
Bramwell Silky.
Small amount in B.

MAIN TENSIONS
31 sts and 34 rows to 10cm measured over Fair Isle (tension dial approx 9).
Lace collar Patt B: Use tension dial approx 6 on lace carr.
Tensions must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

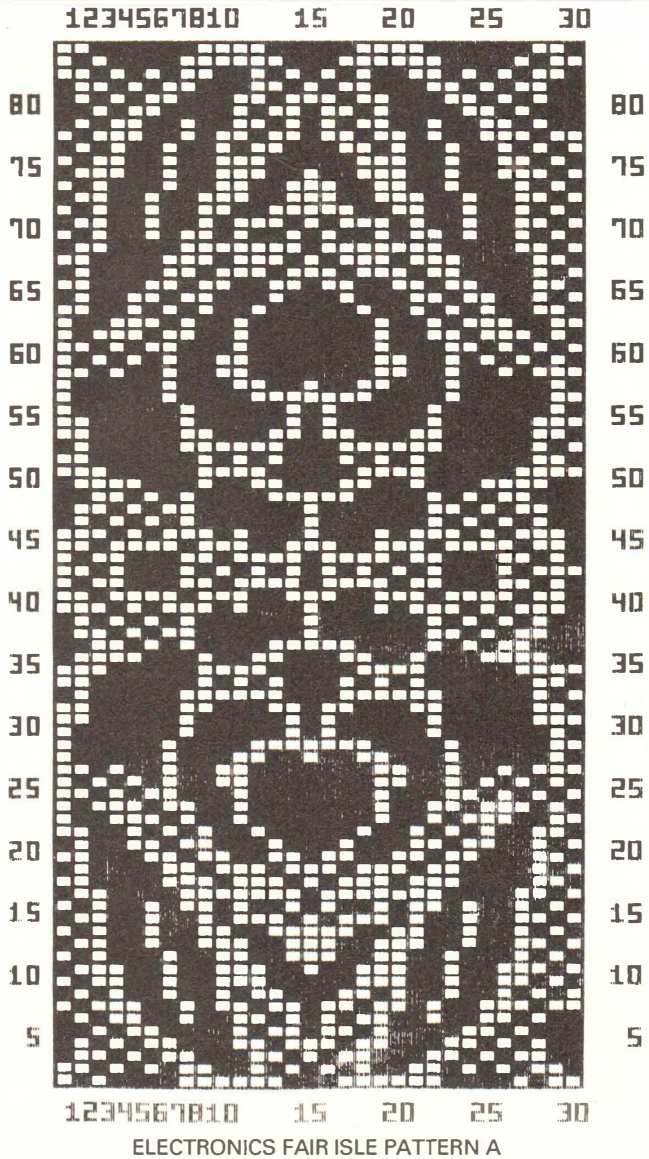
NOTE
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARDS/MYLAR SHEETS
Punch cards/mark mylar sheets before starting to knit.

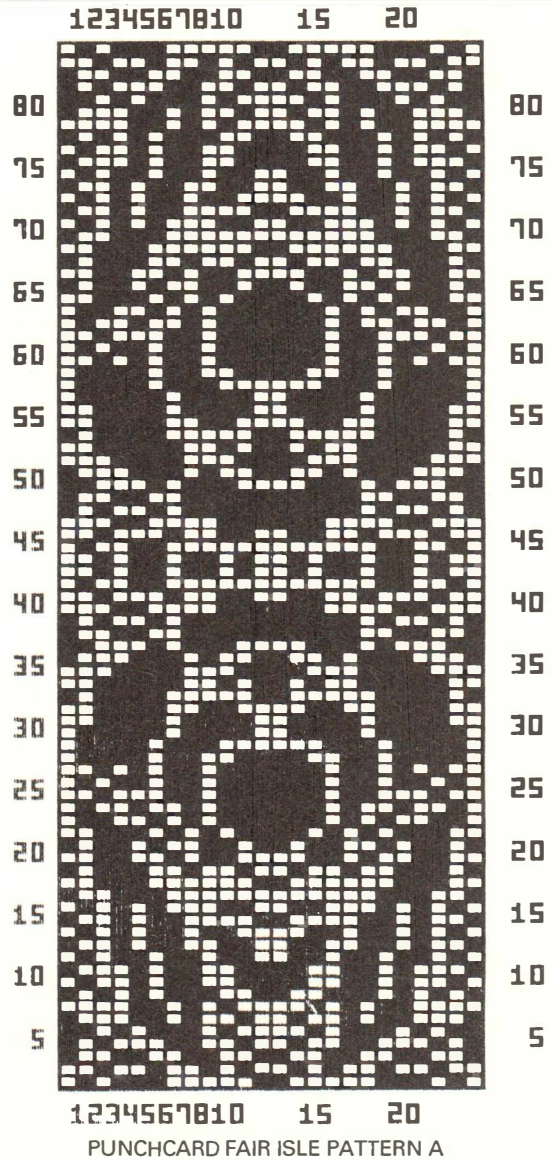
PATTERN NOTE
Fair Isle Patt is worked with 1 strand of A and 1 strand of B used tog in feeder 1 and MC in feeder 2 throughout.

BACK
* Using MC cast on 164(173, 182) sts for a 2x1 rib and K3 tubular rows. Using MT-4/MT-4 K30 rows. Trans sts to RB. Inc 0(1,2) sts. K1 row. RC000. Start Fair Isle patt A. K to RC96. Place a marker at each end of last row. * K to RC188.

SHAPE SHOULDERS
Cast off 11 sts at beg of next 8 rows. Cast off 10(15,20) sts at beg of next 2 rows. RC198. Using WY K a few rows over rem 56 sts and release from machine.



ELECTRONICS FAIR ISLE PATTERN A
Actual pattern used 30 sts x 84 rows



PUNCHCARD FAIR ISLE PATTERN A
24 sts x 84 rows

Lady's Fair Isle Sweater with Lace Collar

FRONT
Work as given for back from * to *. K to RC172.

SHAPE NECK
Note patt row. Push centre 28 sts and all sts at left to HP. Cont with sts at right. K1 row. Dec 1 st at neck edge on next and ev foll row, 15 times altog.

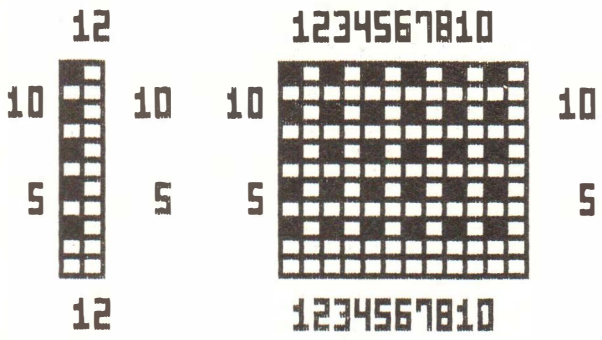
SHAPE SHOULDER
RC188. Cast off 11 sts at beg of next 4 alt rows. K1 row. Cast off 10(15,20) sts at beg of next row. RC198. Return rem sts to WP and complete to match first side, reversing all shapings.

SLEEVES
Using MC cast on 74 sts for 2x1 rib and K3 tubular rows. Using MT-4/MT-4 K30 rows. Trans sts to RB. K1 row. RC000. Begin Patt A. Inc 1 st at each end of next and ev foll 3rd row 47 times altog. 168 sts. K to RC146. Mark centre. Cast off loosely.

NECKBAND
Join one shoulder seam. Using MC cast on 137 sts for 2x1 rib and K3 tubular rows. Using MT-4/MT-4 K8 rows. At MT/MT K1 row. At MT-4/MT-4 K8 rows. Trans sts to RB. With right side facing, pick up sts evenly from around neck edge. Using MT K3 rows. Using WY, K a few rows and release from machine.

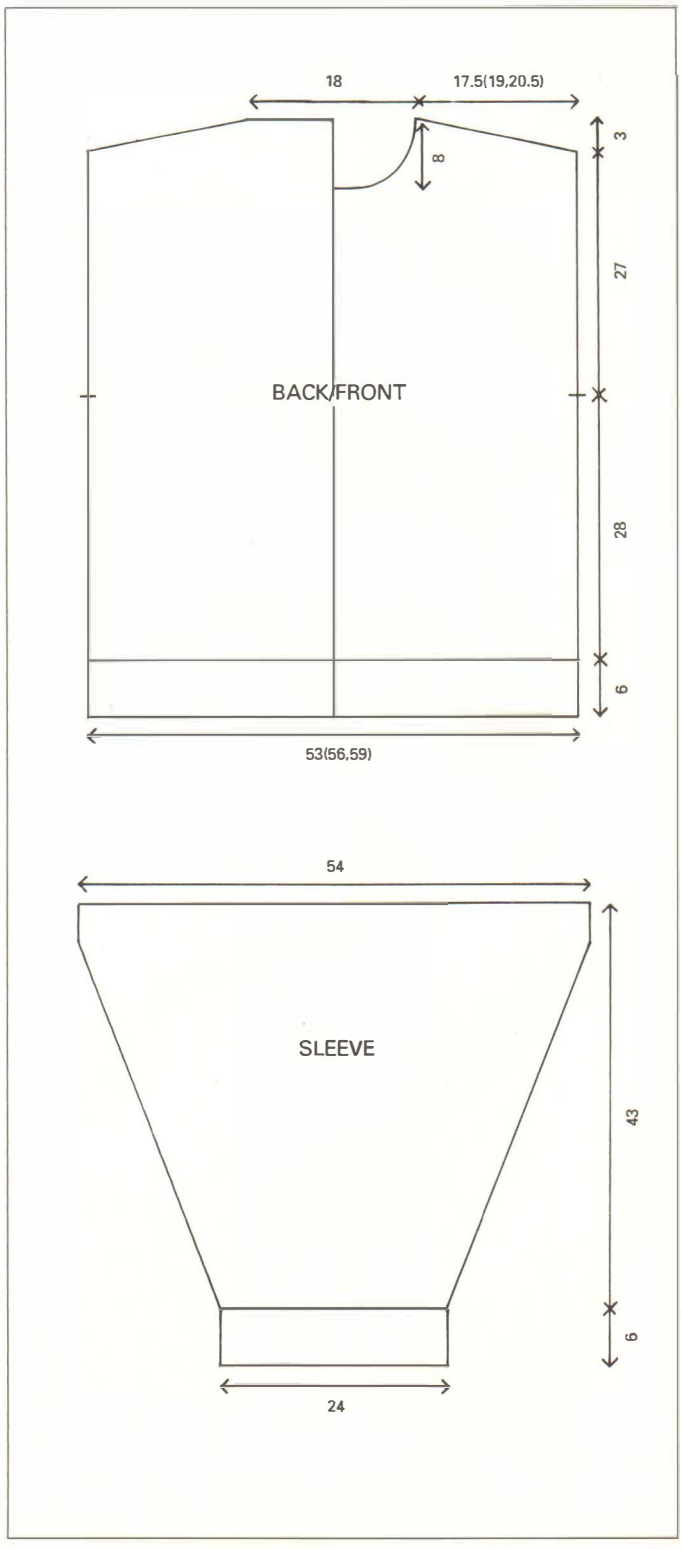
LACE COLLAR
Push 12 Ns to WP on RB. Cast on using WY and K a few rows. K1 row with nylon cord. Using lace carr and MC at MT begin Lace Patt B. K to RC330. K1 row st st with nylon cord and using WY take work off machine.

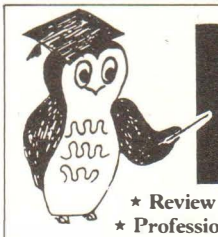
TO MAKE UP
Pin out lace collar, steam press and leave to dry. Join rem shoulder seam and neckband seam. Graft first and last rows of lace collar tog and pin around neck evenly with seam at centre back. Backstitch through open loops of last row worked in MC of neckband, securing lace collar into position as you sew. Fold neckband in half in inside and slip stitch into place. Sew in sleeves. Join side and sleeve seams.



ELECTRONICS
LACE PATTERN B
2 sts x 11 rows repeat

PUNCHCARD
LACE PATTERN B
12 sts x 11 rows
Repeat as necessary





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MACHINES
These instructions are written for all Singer and Superba double bed electronic machines.

YARN
Bramwell Double Knitting.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used red (MC) and Aran (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

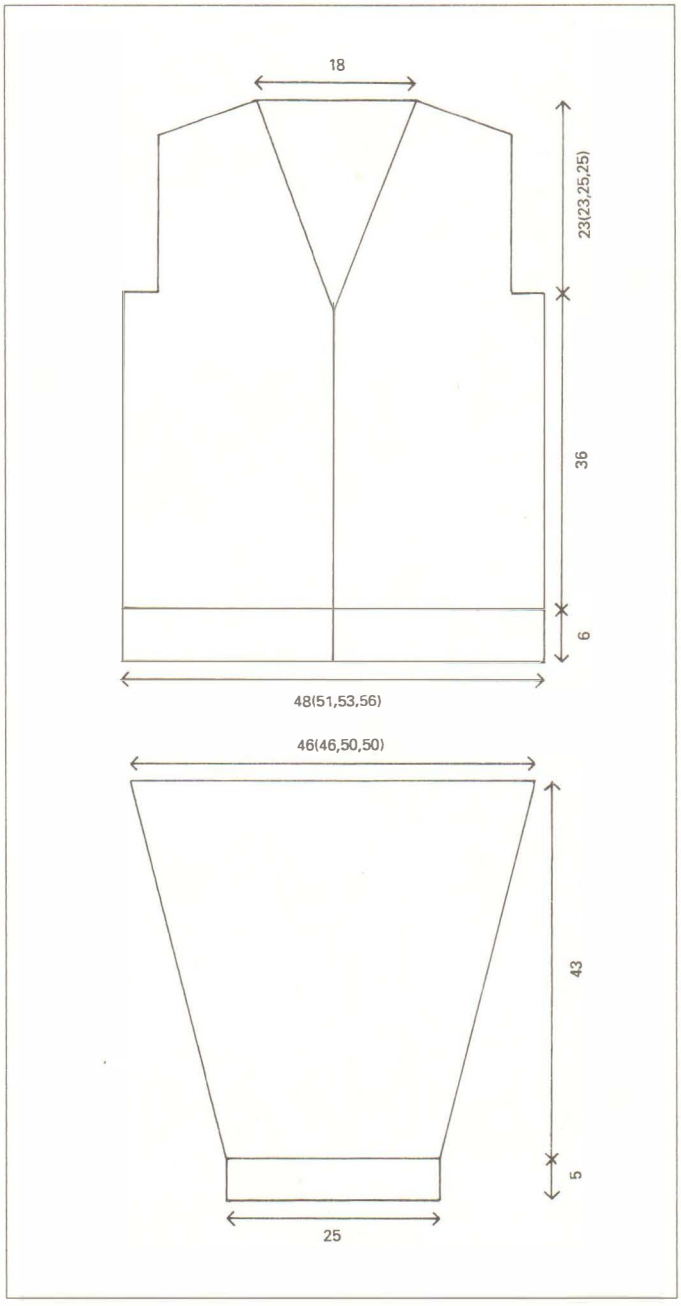
SIZES
To suit bust 86(91,97,102)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Double Knitting.
1 x 500g cone in MC.
1 x 500g cone in A.
6 buttons.

Lady's Double Knit Cardigan

DESIGNED BY MONICA BYWATERS

Illustrated on page 47



MAIN TENSION
24sts and 32 rows to 10cm measured over stocking stitch (tension dial approx TD 10). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

BACK
Using MC, cast on 114(120,126, 132) sts for 1x1 rib. K20 rows. Trans sts from FB to RB, using MT, K10 rows. Set patt and K Fair Isle *.
Cast off 6 sts at beg of next 2 rows. RC000 K to RC 72(72,90, 90). Cast off 10(11,12,13) sts at beg of next 6 rows. Cast off centre 42 sts.

POCKETS
Using WY cast on 30 sts knit a few rows change to MC, RC000, K36 rows and run off on WY.

RIGHT FRONT
Using MC cast on 57(60,63,66) sts for 1x1 rib. K as given for back to *. Change to st st and K to RC36. Cast off centre 30 sts and with wrong side of pocket facing you, pick up 30 sts from below WY of pocket and put on to these empty Ns. K to RC 110. Cast off 6 sts at beg of next row (armhole edge). K1 row. Dec 1 st at left edge ev 4th row until 30(33,36,39) sts rem. K to RC 72(72,90,90). Cast off 10(11,12, 13) sts at beg of next and foll 2 alt rows.

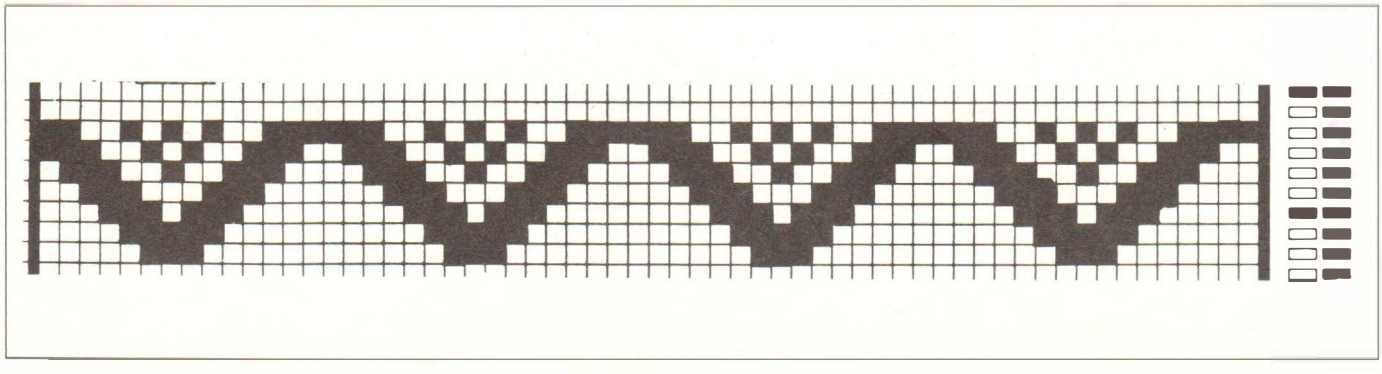
LEFT FRONT
Work as given for right front reversing all shapings.

SLEEVES
Using MC, cast on 54(54,60,60) sts for 1x1 rib. Knit 20 rows rib. Trans sts from FB to RB and inc 1 st at each end of ev 4th row until 108(108,120,120) sts. At RC100 set patt and K Fair Isle, change to st st and K to RC136, cast off loosely.

FRONT BAND
Using MC, cast on 12 sts for 1x1 rib, TD5 K until long enough for fronts, making buttonholes after RC4 and every 20 rows until six buttonholes have been made.

POCKET TOPS
Using MC cast on 30 sts for 1x1 rib, TD5, K10 rows. Trans sts from FB to RB and run off on WY.

TO MAKE UP
Join shoulder seams and insert sleeves, join side and sleeve seams. Stitch pocket lining to wrong side and back stitch pocket tops on to right side. Sew on front band and buttons.



Child's Double Knit Cardigan

DESIGNED BY MONICA BYWATERS

MACHINES
These instructions are written for all Singer and Superba double bed electronic machines

YARN
Bramwell Double Knitting.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Red (MC) and Aran (A).

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZES
To suit chest 66(71,76,81)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Double Knitting.
1 x 500g cone in MC.
1 x 500g cone in A.
7 buttons.

MAIN TENSION
24 sts and 32 rows to 10cm measured over st st (tension dial approx TD10).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

BACK
Using MC cast on 86(92,98,104) sts for 1x1 rib. K16 rows rib, trans sts to RB. Using MT, K 4 rows, set patt and K Fair Isle. Change to st st and K to RC 64(64,80,96). RC000. Cast off 4 sts at beg of next 2 rows*. Dec 1 st at each end of next and foll alt row until 30(30,32,32) sts rem. Cast off.

RIGHT FRONT
Using MC cast on 43(46,48,52) sts and K as for back to *. Dec 1 st at right on next and ev foll row until RC 20(26,28,32). Cast off 8 sts at neck edge, still dec ev alt row at sleeve edge, dec 1 st ev row at neck edge 7 times altog. Cont to dec at sleeve edge until 2 sts rem. Cast off.

LEFT FRONT
Work as given for right front but reversing shapings.

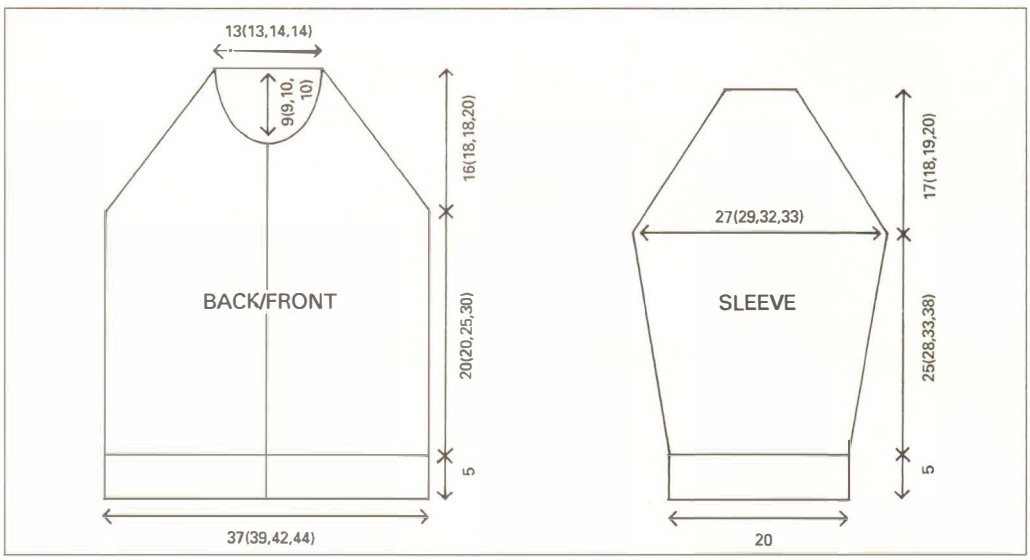
SLEEVES
Using MC cast on 44(48,50,50) sts for 1x1 rib. K16 rows rib and trans sts to RB. MT. Inc 1 st each side ev 8th row until 62(68, 74,78) sts. K to RC 80(88,104, 120), cast off 4 sts at beg of next 2 rows. Dec 1 st each side ev alt row until 6 sts rem. Cast off.

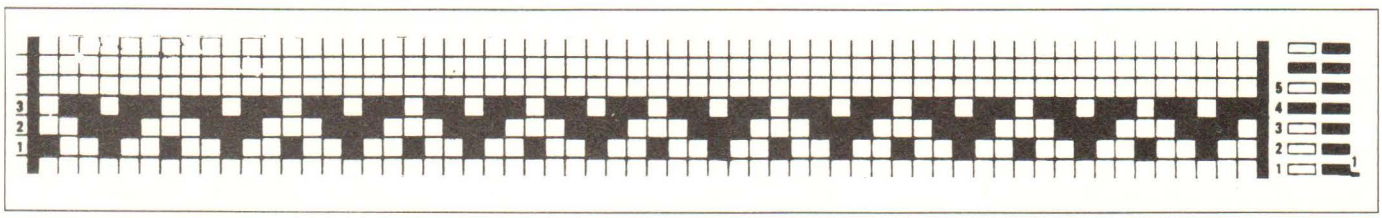
BUTTON BAND
Using MC, cast on 12 sts for 1x1 rib. Knit until long enough for front.

BUTTONHOLE BAND
Knit as for button band making a buttonhole every 20 rows until 6 buttonholes have been made.

NECKBAND
Cast on 90(92,98,104) sts for 1x1 rib K10 rows making a buttonhole at right edge on row 5. K1 row MT and take off on to WY

TO MAKE UP
Join side and sleeve seams and insert sleeves. Stitch on button and buttonhole bands. Back stitch neckband on to neck. Sew on buttons.





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Beginners Cotton Top

DESIGNED BY ANNE KENT

The beginners pattern this month is a pretty cotton top in four colours.
There are three new techniques this time. A 'V' neck and neckband, set-in sleeves and picot hems. I am sure you will not find any of them too difficult.
When you are decreasing, especially for the sleeves and neck shapings, remember to hang your claw weights close to the edges where the decreases occur, the reason we do this is that decreasing tightens the edge and the weight will pull the work a little to overcome the tightness. It is very important to weight the decrease section of the neckband and to remove the weights before you knit the increase section of the neckband (increasing gives a looser edge).
I hope you will enjoy knitting this top. Please don't forget to wash your tension swatch. The tension does alter a little on cotton before and after washing. Take care of your tension swatch and it will take care of your garment!

MACHINES
These instructions are written for all standard gauge machines.

YARN
Many A Mickle/Brier Hey 3 ply Soft Cotton.

FIBRE CONTENT
100% Cotton.

COLOUR
We used Sea Mist (MC), Coffee (A), Mushroom (B) and Salmon (C).

STOCKISTS
To obtain this yarn, please write to Many A Mickle/Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF. Tel (0422) 882200.

SIZES
To suit bust 81.5 - 101.5 cm.
Please look at diagram for finished sizes.
Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Many A Mickle/Brier Hey 3 ply Soft Cotton.
1 x 200g in MC (250g for last 2 sizes).
1 x 100g in A.
1 x 50g in B.
1 x 50g in C.

MAIN TENSION
30 sts and 44 rows to 10cm measured over st st (tension dial approx 6), measured after washing. If using Brother or Toyota try T5.
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Please look at diagram for finished sizes.
Measurements given are those of finished garment and should not be used to measure work on the machine.

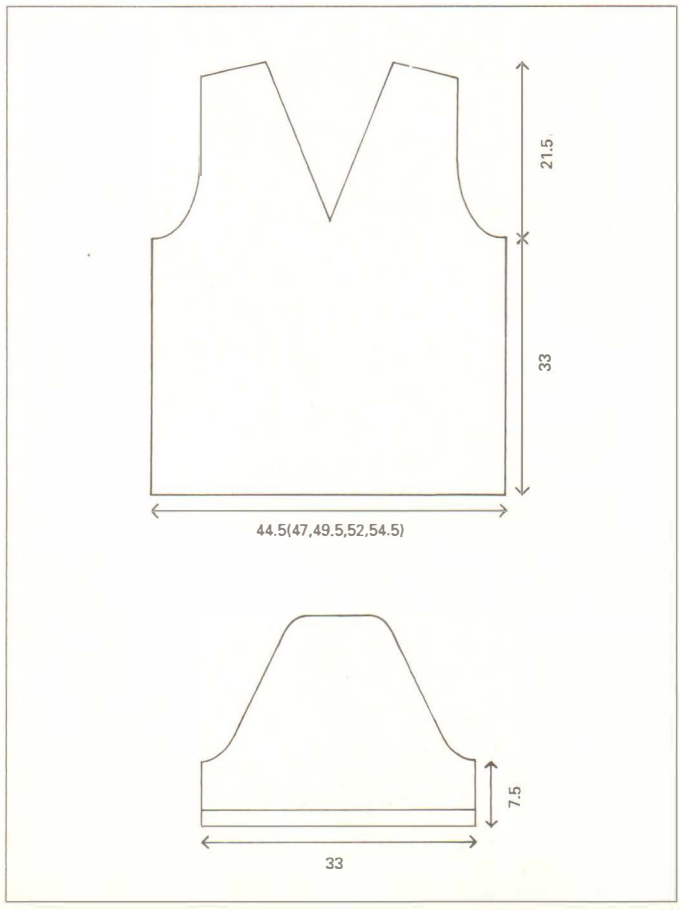
BACK
Cast on with WY 138(146,154, 162,170) sts. K a few rows. CAR. Using A MT-1, K 12 rows. Trans ev other st to next needle. Leave empty Ns in WP. MT+1, K 1 row, MT-1, K 12 rows. Pick up first row in A to make hem. MT, A K1 row (CAR) (RC26). Continue in MT C, K6 rows, B, K20 rows, C, K6 rows, MC, K20 rows C, K6 rows, A, K20 rows, C, K6 rows, B, K20 rows, C, K6 rows (RC136). MC, K to RC 154.

SHAPE ARMHOLES
Reset RC000 MC, MT. Cast off 4(6,8,10,12) sts at beg of next 2 rows, hang claw weights at edges for decs. Dec 1 st each end of next 6 rows K1 row without decs. Dec 1st each end of next and foll alt rows 6 times (RC20). Remove weights*. K without shaping to RC88, place centre 48 sts to HP and remainder of sts at left to HP. Right shoulder K1 row (CAR). Place a third of Ns at R to HP, K1 row. Place 1 N at R to HP and dec 1st at L, K1 row. Repeat last 2 rows. Push Ns at R from HP to WP, K1 row. Change to WY, K a few rows and remove from machine. Push centre 48 sts to WP and remove on WY. Left shoulder (CAR). Place third of Ns at L to HP, K1 row. Place 1 N at L to HP, and dec 1 st at R,K1 row. repeat last 2 rows. Push Ns to WP and K2 rows. Count number of sts **. Remove on to WY.

FRONT
K as for back to * (RC20). After armhole shaping K2 rows without shaping. Using 2 one-pronged trans tools, cross over the two centre sts (this strengthens the centre V point). Place all Ns at L of centre to HP K1 row. Dec 1st at neck edge on next and alternate rows (hang weight for decs) until there are 26 empty Ns at centre to R. Check you have the same number of sts as counted for shoulder ** . K without shaping to RC 88. K1 row CAL.

SHAPE SHOULDER
Third of Ns at R to HP, K1 row. Place 1N at R to HP, K1 row. Repeat last 2 rows. Bring Ns to WP K1 row, remove sts on to WY. Knit L side and shoulder to match R, reversing shapings.
Join shoulders. Place one set of shoulder sts on to machine with K side of work facing you, place matching shoulder sts (Purl side facing you) on to sts, K front sts through sts behind by hand, K1 row and cast off.

NECKBAND
Cast on 160 sts with WY, K a few rows, CAR. RC000 MT, MC K1 row. Hang claw weight each end. Take TD down one dot ev row and dec 1 st each end of next 9 rows (Note TD number). Transfer every other st to next N, leaving empty Ns in WP. K1 row MT+1 (remove weights). TD back to noted number inc 1 st each end. K1 row. Take TD up one dot and inc 1 st each end ev row until 160 sts, K1 row MT (RC21) CAL. Pick up first row to make hem. K1 row MT. With purl side facing you pick up close to edge (about 1st in) one half of neck — with centre front at R and centre back on centre '0' of machine. Place Ns at L to HP and K1 row. Cast off leaving 1 st at centre R on machine. Replace sts at L behind latches and pick up other half of neck. K1 row and cast off.



SLEEVES
Cast on in WY 100(100,106,108, 114) sts K a few rows CAR. K6 rows C, K20 rows A, K6 rows C. RC000. B cast off 4(6,6,8,8) sts at beg next 2 rows. Dec 1st each end next 6 rows (RC8). Dec 1 st each end ev 4th row to RC 20. C, continue decs on 4th rows to RC26, MC cont decs on 4th rows to RC 52. MC dec 1 st each end alt rows for next 6 rows, dec 1st each end ev row for next 4 rows (RC62). Place sts on WY.

SLEEVE HEM
Cast on with WY 80(80,86,88,94) sts K a few rows CAR. A, K10 rows MT-1. K picot row as for other hems MT+1 K20 rows MT-1. Pick up first row knitted with purl side of sleeve facing you pick up sts and place evenly on to cuff sts. Bring Ns forward, K1 row, cast off.

TO MAKE UP
Sew front mitre section of 'V' with mattress st, neaten centre back. Thread a length of MC through sts at sleeve top and gather. Pin sleeve in position and sew in using backstitch. Sew side and sleeve seams with small back stitch hem. Press with steam iron or under damp cloth.

OPTIONAL TRIM
(K2) (1 row K, one row slip) 4 sts x 100 rows, tie single knot, and sew at 'V' turn up ends and sew in.

ALMOST
THERE !

Maternity Sweater

DESIGNED BY E. MICKLEBOROUGH

MACHINES
These instructions are written for standard gauge electronic machines with ribber. We used a Brother 910.

YARN
Bramwell 4 ply Acrylic.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used Blue Shade 316 (MC) and small amounts in White, Gold and Yellow.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W.Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

SIZE
To suit bust 112cm.
Finished measurement 120cm.
Length 81cm.
Sleeve seam 51cm.

MATERIALS
Bramwell 4 ply Acrylic.
1 x 500g cone in (MC).
Small amounts in White, Gold and Yellow.

MAIN TENSION
26 sts and 39 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine .

MYLAR SHEET
Fill in mylar sheet before starting to knit.

BACK
Using MC, cast on 158 sts for 1x1 rib. K3 tubular rows. Using MT-5, K45 rows. Trans sts to RB. RC000. Using MT, K182 rows. CAL. Cast off 13 sts at beg of next 2 rows. 132 sts. RC000. K95 rows to back neck shaping. Put centre 34 Ns and 49 Ns at L to HP. Cont on 49 sts at R. Dec 1 st at neck edge on next 5 rows, K1 row and cast off. Return 83 sts at L to WP and cast off centre 34 sts. Complete this side to correspond, reversing shapings.

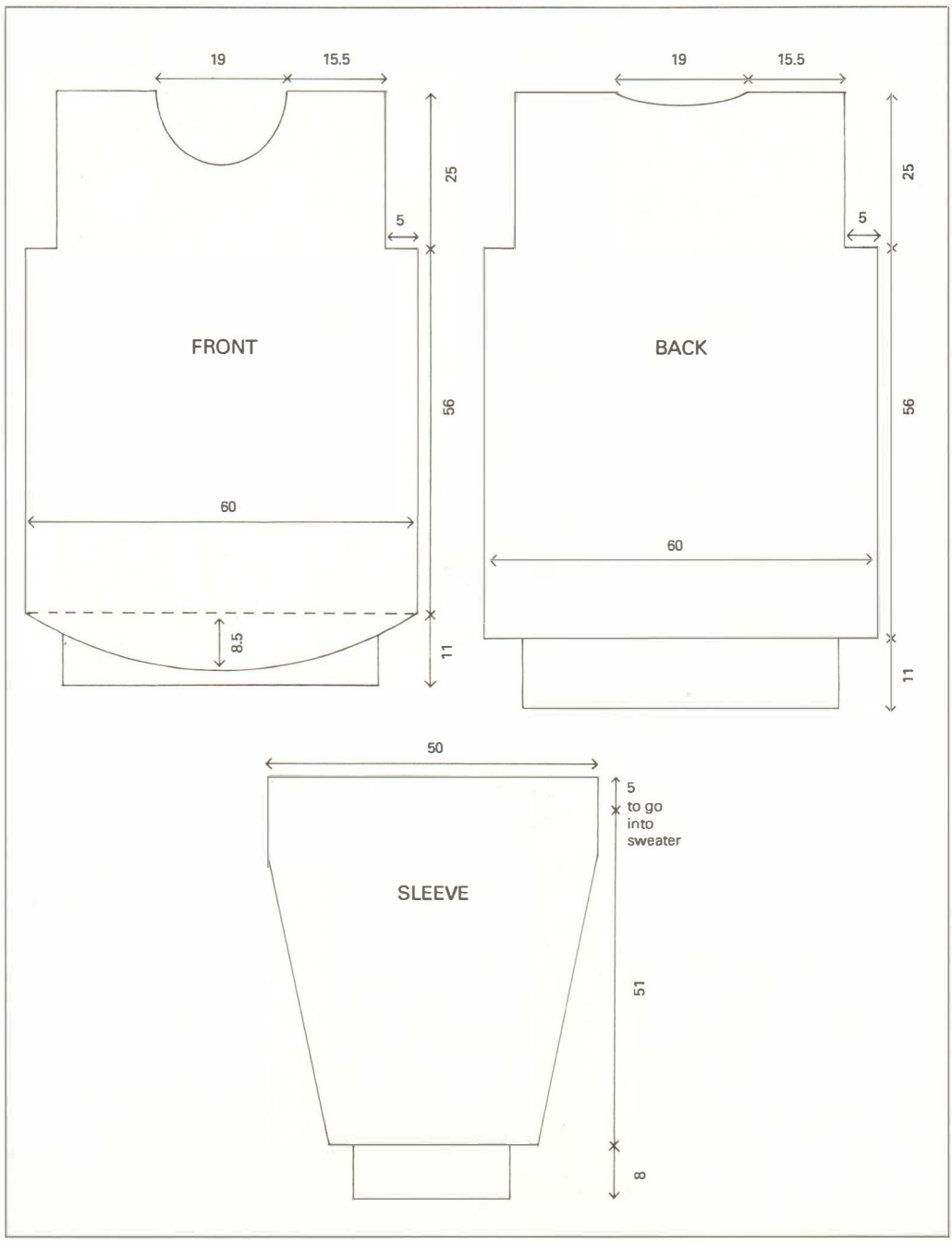
FRONT
Using MC, cast on 158 sts for 1x1 rib. K3 tubular rows. Using MT-5, K45 rows. Trans st to RB. CAL. RC000. Using MT and HP, shape as foll: place 64 sts on right to HP, K1 row, remembering to wrap yarn under first Ns to prevent a hole. Place 64 sts at left to HP. K1 row. Bring 10 Ns to WP after each of the next 2 rows. Over the next 20 rows, return 5 sts to WP on each row, then 6 sts on each of next 2 rows. All Ns now back in WP. RC000. CAL. K to RC100. CAL. Set machine for single motif over Ns, Y28 and G27. K1 row to select Ns and thread white yarn in feeder B. Set machine for Fair Isle and K82 rows. Cast off 13 sts at beg of next 2 rows. CAL. Still patterning until motif ends, K50 rows.

SHAPE NECK
CAR. Place centre 18 and 57 sts at L to HP. Cont on 57 sts at right, K1 row. Cast off 2 sts at beg of next and each alt row 3 times K1 row. Dec 1 st at neck edge on next row. K3 rows. Rep twice. Dec 1 st at neck edge on next row. K18 rows. Cast off. Return sts at L to WP. Cast off centre 18 sts and complete left side to correspond, reversing shapings.

SLEEVES
Using MC, cast on 68 sts for 1x1 rib and K3 tubular rows. Using MT-5, K31 rows. Trans sts to RB. RC000. Inc 1 st each end of next and foll 4th row to RC132. (33 times altog.) 134 sts. K to RC179. Mark centre 2 sts with WY and cast off.

NECKBAND
Using MC, cast on 148 sts for 1x1 rib. K3 tubular rows. Using MT-5, K30 rows. Trans sts to RB. K1 row MT and cast off loosely.

TO MAKE UP
Foll directions on diagram, Swiss darn the stork's beak in gold. With long satin st embroider legs, not forgetting 3 sts for feet. The baby's hair is in yellow French knots.
Join one shoulder seam. Sew cast off edge of neckband to sweater, easing in fullness, then fold and catch down on wrong side. Sew other shoulder seam, attach sleeves matching top centre to shoulder seam. Sew underarm seam and side seams. Then sew short seam between body and sleeve.



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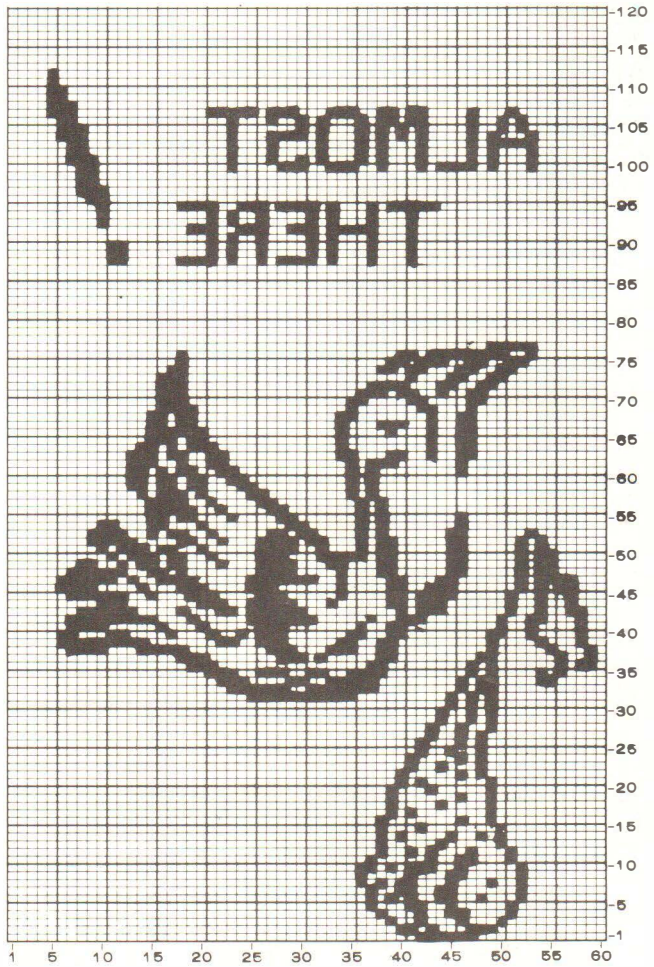
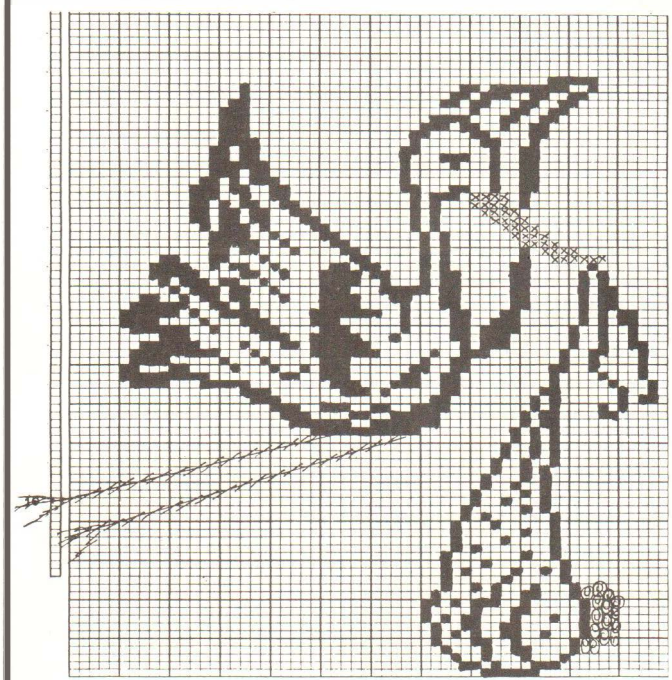
MACHINE KNITTING NEWS

Maternity Sweater



EMBROIDERY DIAGRAM



MACHINES
These instructions are written for Duomatic and Passap/ Pfaff Electronic 6000 machines.

YARN
Forsell 4 ply Pure New Wool.

FIBRE CONTENT
Tickle Free Pure Wool.

COLOUR
We used Saffron.

STOCKISTS
If you have any difficulty in obtaining this yarn, please write to Miles of Yarn, 1 Naseby Gardens, St Neots, Cambs PE19 2EH (Tel: 0480 73449) or
T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.

SIZES
To suit bust 89-94(97-102)cm.
Finished measurement 104 (108)cm.
Length 64cm.
Sleeve seam from shoulder including cuff 53cm.
Figures in brackets ( ) refer to larger size; where there is only one set of figures, this applies to both sizes.

MATERIALS
Forsell 4 ply Pure New Wool.
2 x 500g cones (single strand used throughout)
8 buttons.

GARMENT WEIGHS
770g for largest size.

MAIN TENSION
Half Fisherman's rib fabric: SS4.
Duo 80: locks N/EX.
E6000: locks N/EX (electronics not required).
40 sts = 24.5cm (unstretched).
100 rows = 15cm.
Welts and cuffs: SS3.

ABBREVIATIONS
See page 60.

NOTE
These instructions are for all machines.
Measurements given are those of finished garment and should not be used to measure work on the machine.

BACK
Handle down. Blue or orange strippers. Set Ns from 44 to the left of centre on FB to Ns 44 to the right of centre and corresponding Ns on BB as shown in Diagram 1.
* Locks N/N, SS2, K to left (if you are using Passap weights, insert comb at this point and remove strippers). Locks CX/CX, SS3, K2 rows. RC000. Locks N/N, SS $3\frac{1}{2}$, K2 rows (replace strippers). Cont to knit to RC36 (locks on left) *. RC000.
Locks N/EX, SS$4\frac{1}{4}$, K to RC230 (adjust length here)

SHAPE ARMHOLES
Trans 12(10) sts from FB to BB on both right and left edges. Using a short length of yarn on the right edge, cast these sts off. RC000. K to RC159 (locks on left). Locks N/N, SS$5\frac{1}{4}$, K to right.
A QUICK EASY CAST OFF
Trans all sts from FB to BB (2 sts on each N). Leave the empty Ns on FB in WP. K to left. Lower the FB. Using the 1x1 orange tool, draw the knitting towards the front bed to expose the proper sts on the BB. Working from right to left on BB and using the yellow crochet tool, crochet each stitch into the next, *but leave the sts on the needles.* Break the yarn and pull through the last st on the left. Close the beds and pull all Ns into line with the back of the tool, push all the Ns on the BB to their highest position. Hold the knitting with the left hand under the machine and with the back of the tool, bring all the Ns to RP, so releasing the knitting from the BB. Repeat on the FB.

FRONTS
Note: Each front is exactly half the back section. Left front the armhole shaping is on the left edge. Right front the armhole shaping is on the right edge. Use 44 Ns on the FB and the corresponding Ns on the BB. Follow the instructions as given for the back, shaping the armholes as directed on one edge only.

SLEEVES
Handle down. Blue or orange strippers. Set Ns from 24 to the left of centre on FB, to N 24 to the right of centre and corresponding Ns on BB as shown in Diagram 1.
Rep from * to * of back. RC000. Locks N/EX, SS$4\frac{1}{4}$.
Note: To shape the sleeve, increase by bringing one new needle to WP on both edges of the BB and FB, ie 4 new Ns altog. Increase in this way on the next and every 16th row, 17 times altog. RC256. Cont to RC320. Cast off as given for back.

NECKBAND
CUT AND SEW
Handle up. Blue or orange strippers. Set Ns from 70 to the left of centre on FB to N 69 to the right of centre, and corresponding Ns on BB. Arrange Ns as shown in Diagram 2.
Bring one pusher into WP for every N in WP on BB. On BB only, bring all intervening Ns to WP. Handle down. Locks N/N, SS2, K to left. Handle up. RC000. Locks BX/N, SS$3\frac{1}{2}$, K to RC30. Locks on left. Handle down. Bring all intervening Ns on FB to WP. Locks CX/CX, SS$4\frac{1}{2}$, K2 rows. Locks N/N, SS4, K to right. Black strippers. Locks GX/N, SS$5\frac{1}{2}$, K4 rows. Pull yarn down from under machine and hold. Locks N/GX, K4 rows. Using WY, locks N/GX, K2 rows. Pull yarn down from under machine as before and hold. Locks GX/N, K2 rows. Blue or orange strippers. Locks N/N, SS4, K2 rows. Break yarn and strip off machine. Insert narrow straight edge and gently pull down into shape. Form circular shape of neckband and press on wrong side under a damp cloth.

BUTTON BAND
Handle down. Blue or orange strippers. Arrange 10 Ns on FB and 10 Ns on BB as shown in Diagram 1. Locks N/N, SS$1\frac{1}{2}$, K to left. Hang the small cast on comb for weighting and remove strippers. Locks CX/CX, SS3, K2 rows. RC000. (Replace strippers after 4 rows). K to RC240 approx. This should allow for about 10 rows waste for adjustment. If you have lengthened the garment then you will need to make the bands longer. Break the yarn and strip off the machine.

BUTTONHOLE BAND
Repeat as given for button band to RC000. K to right. Vertical buttonholes are neat and simple to make but they must be knitted with the help of pushers. The instructions are the same for both the Duomatic and electronic machines except that the pushers on the FB of the electronic must be pushed down into the rail each time, whereas on the Duomatic RP will do.
To knit a buttonhole: ** Arrange ▶

Passap Cardigan for Ladies

DESIGNED BY GRACE HAYWARD

Illustrated on page 55

There are many times during the course of a year when I need an urgent present for a friend or a member of the family. If time is very limited, which it often is, I know I can always turn to this trouble-free pattern to produce an acceptable present. It may serve you in such emergencies, or alternatively it may prove to be a popular addition to the more profitable garments you are able to offer to your customers.
I often team this Half Fisherman's Rib cardigan with a ribbed skirt, such as the one that appeared in the May 1990 issue (Passap Winter Weight Suit). This is knitted in a 4 ply yarn and you will need two cones. (Unfortunately this vital bit of information was somehow omitted from the pattern). Together they make a warm, comfortable suit.
This cardigan is particularly suitable for larger ladies because it is so easy to add two or three more stitches to the front bed needles to increase the size. Two stitches added to each side of the back, and two stitches to each side of the front will increase the size by two inches.These inches are often not required above the bust line, in which case you would add them to the armhole stitches to be cast off. Of course it is always wise to keep a sample for a potential customer to try on. Alterations in length and stitches can be calculated there and then, and the result is a satisfied customer. Remember Half Fisherman's Rib fabric tends to stretch a little with wear, so this should be taken into account when deciding on size and ease allowance.
When I knit Half Fisherman's Rib I favour the use of a Passap Cast-On comb, and if the yarn is heavy (5-6 ply) using an alternate needle setting, then I add two or even three weights. I feel I produce a more even fabric this way, though I know it is quite possible to knit without weights. You will notice that most of the shaping is done when the lock is on the left. This is because when you knit to the left with the setting N/EX, there are no tuck loops to cope with when you transfer stitches. Every stitch is knitted. Loops or tucks are only formed when you knit to the right.
I am sure that you will be pleased with Forsell's 4 ply Superwash Yarn. It is anti-tickle and beautifully soft. I made several Christmas presents last year with this yarn, using my garter carriage to increase production. They were very popular.

pushers on FB and BB as shown in Diagram 3. Note that the pushers on the right half of both FB and BB are in WP. The pushers on the left are in RP (Duo) or in the rail for the E6000 FB.

Locks BX/BX (Duo) BX/LX (E6000). SS3, K8 rows on the right half. Pull yarn down from under the machine and hold. Change the pushers over to bring the 5 pushers to WP on the left of the BB and FB. Pushers on the right will now be at RP, or in the rail (E6000) K7 rows. Locks on left. Locks N/N, K to the right **.

To begin the band: RC000 K4 rows. Make a buttonhole (** to **). K20 rows between each buttonhole (you can add more rows here if you have lengthened the body section. Use the button band to calculate the number of rows required between buttonholes). Make 8 buttonholes. Knit several rows after the last buttonhole to allow for unravelling and an exact fit. Break yarn and strip off machine.

TO MAKE UP

NECK DIMENSIONS.

Cut and sew. Mark the centre stitch of back. Measure 9cm either side of centre and pin. From centre back measure down 3cm. Curve the back neck to this depth. Use matching yarn and long sts to mark the curve. Use a small swing stitch on the sewing machine to overstitch the yarn, or backstitch by hand. Trim away the surplus fabric.

FRONTS

Measure 9cm from centre front towards the shoulder and pin. At centre front measure down 11cm and pin. Join these two points with a curved line for the neck. Oversew matching yarn as given for back. Trim away surplus fabric. Repeat these neck measurements on the second front piece. Place the back and fronts together, right sides facing.

TO SHAPE SHOULDERS

On the shoulder edge measure down 3cm. Backstitch from this point to form shoulder slope.

TO ATTACH NECKBAND

Unravel 2 rows of waste yarn to open tubular finish. Pin neck in place starting at the left front edge. Conceal the cut edge inside the tubular finish. On the right side of the fabric unravel 2 rows of waste yarn a few sts at a time, and backstitch into each open stitch, using matching yarn. Unravel 2 rows of waste yarn on the inside and neatly hem each stitch.

FRONT BANDS

Buttonholes: the length of yarn hanging from each buttonhole can be cut in the centre and used to neatly finish the buttonhole to fit the buttons of your choice. Pin and stitch the button band in place, making a note of how many rows you pull back for a perfect fit. Don't cast off these sts with a needle because this tends to make the ends of the bands flair. Instead run the yarn through the open sts once or twice and draw up to size. Attach button band. Pin shoulder seam flat. Pin centre of sleeve to the shoulder seam. Pin the straight section of the sleeve length to the armhole shaping and backstitch the seam. Flat seam welts and cuffs. Backstitch side and sleeve seams. Sew on buttons.

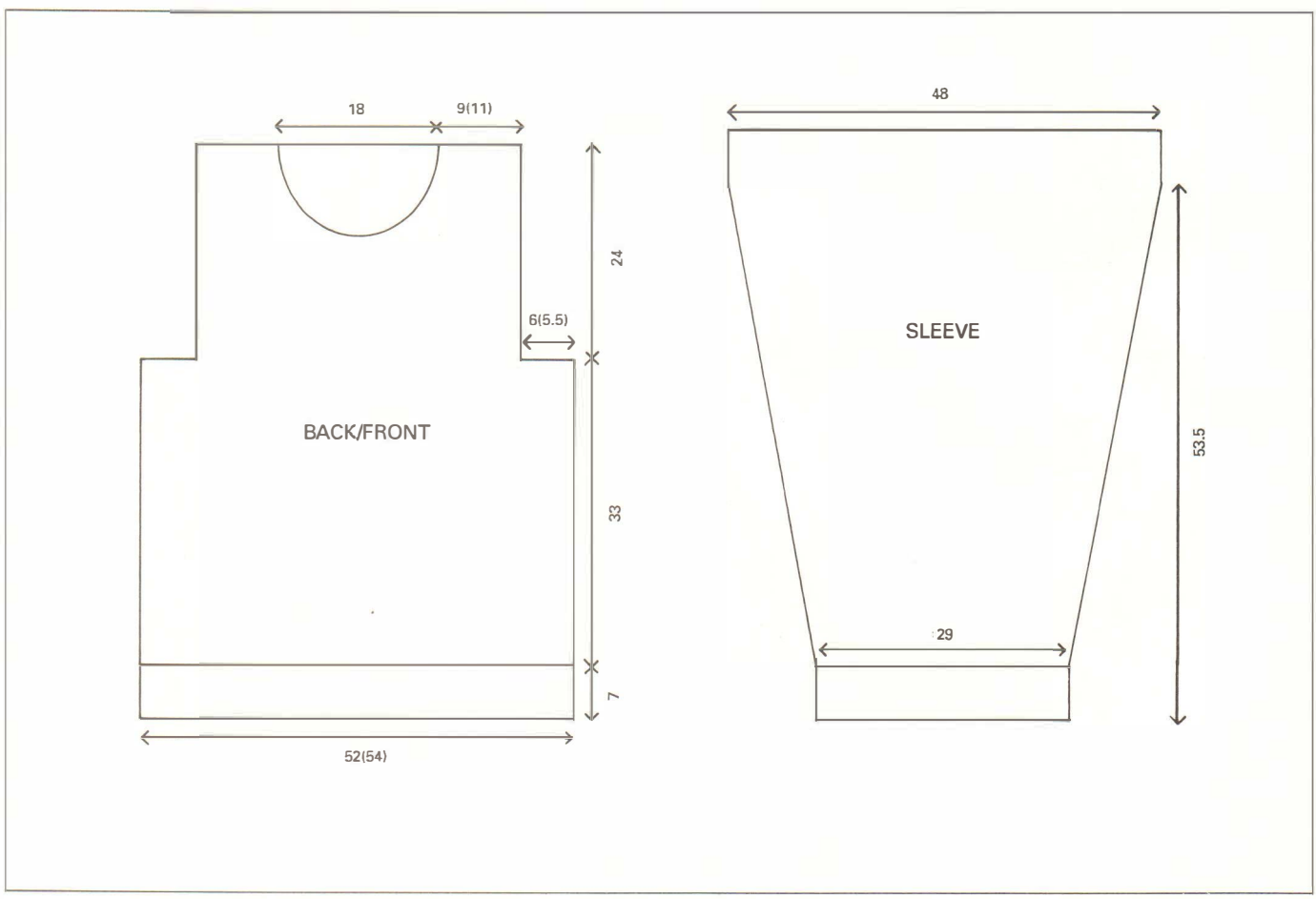


DIAGRAM 1

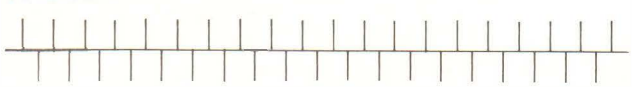


DIAGRAM 2

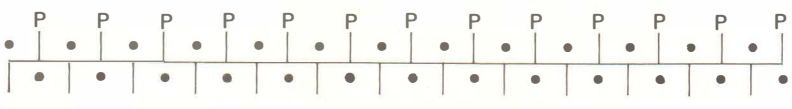
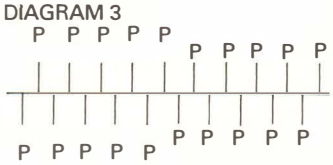


DIAGRAM 3



MACHINES
These instructions are written for all standard gauge machines with ribber.

YARN
Bramwell Fine 4 ply.

FIBRE CONTENT
100% Acrylic.

COLOUR
We used French Navy 320 (MC) and White (A).

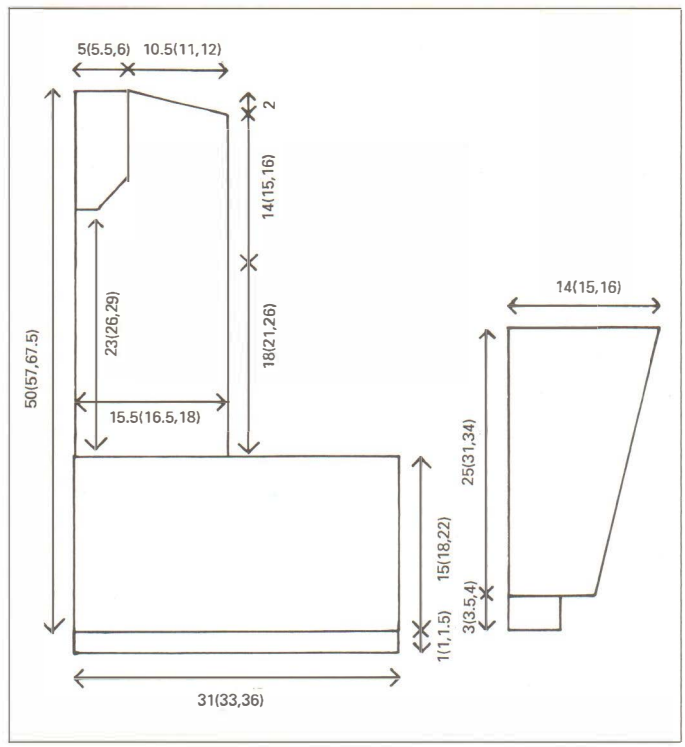
STOCKISTS
If you have any difficulty in obtaining this yarn, please write to F.W. Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

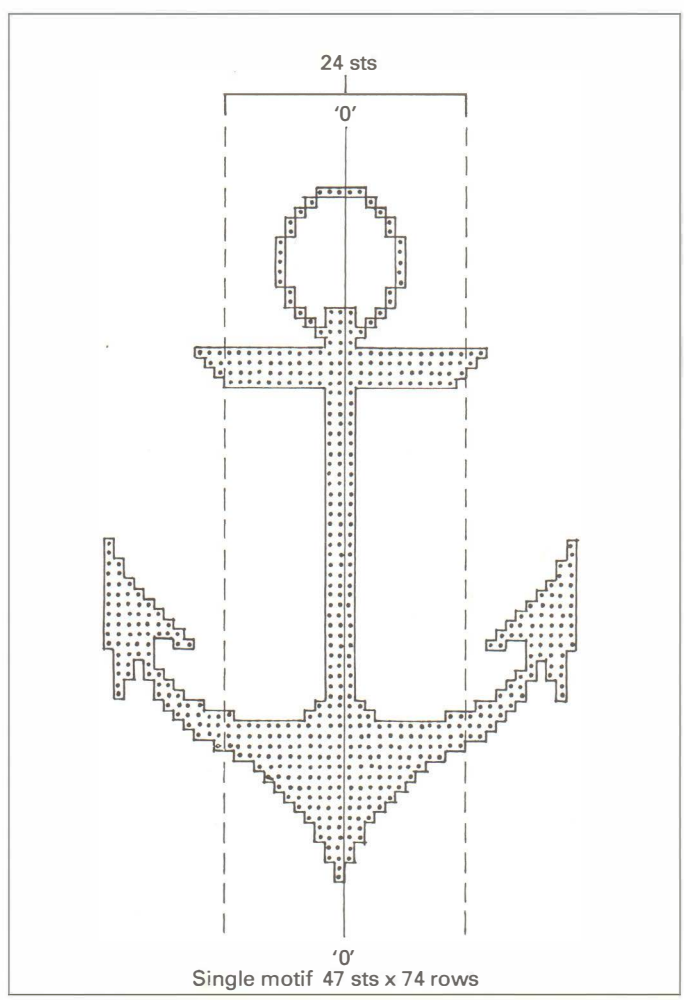
SIZES
To suit bust 56(61,66)cm. Figures in brackets ( ) refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Bramwell Fine 4 ply.
1 x 500g cone in MC.
1 x 500g cone in A.

Girl's Dress with Anchor Design

DESIGNED BY WENDY DAMON





Single motif 47 sts x 74 rows

MAIN TENSION
28 sts and 36 rows to 10cm measured over st st (tension dial approx 7).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 60.

NOTE
Single motif: If you have an electronic machine you can use our graph to make a mylar sheet for the motif. For most other machines you can hand select the needles. This is done by setting the carriage to knit Fair Isle but to read a punchcard (for Brother and Toyota do not turn dial to KC, for Knitmaster have slide levers forward on 0). With MC in feeder 1 and A in feeder 2, bring forward the needles knitting the motif (follow the chart) to D position. When you knit across, Ns in WP will knit MC and Ns in D position will knit A. (Knitmaster machines: remember to put yarn separators in on each side of your work). For a punchcard machine which selects Ns for patterning by bringing them forward (ie Brother and Toyota) you could use a punchcard to select some of the Ns for you. You will need to punch a card for the 24 sts at the centre of the motif (these are marked on the chart). Set your machine to knit Fair Isle single motif and read card. The card will then select Ns in the centre section and you can select by hand additional Ns either side where necessary.

BACK
Using WY cast on over 172(184,200) Ns and K a few rows. K1 row with nylon cord. Using MC and MT-2, K 6(6,8) rows. With highest tension, K1 row. With MT-2 K 6(6,8) rows. Pick up first row on to Ns. Remove WY by pulling nylon cord out. With MT+2 K1 row. RC000. With MT K 6(6,8) rows.
*With A and MT K4 rows. Pick up last row knitted in MC on to Ns to make a small pleat of section knitted in A *. Using MC and MT K4 rows. Repeat from * to *. Using MC and MT K to RC 62(72,88). Using WY run off machine. Bring forward to WP 86(92,100) Ns. Re-hang on to Ns 2 sts to each N. Using MC and MT K1 row. Using A and MT-2 (you could include knit in elastic with A for extra firmness at this point) K4 rows. Pick up last row knitted in MC on to Ns to make a small pleat as before. Using MC and MT, K1 row. RC000 ** K to RC 56(70,84). Put a small length of WY over end N at each side to mark this point for sleeves. K to RC 112(130,152).
SHAPE SHOULDERS
Cast off 7(7,8) sts at beg of next 6 rows. Cast off 8(9,9) sts at beg of next 2 rows. Using WY take rem 28(32,34) sts off machine.

FRONT
Work as given for back to **.
K to RC 10(18,30). Using MC in feeder 1 and A in feeder 2, begin to work single motif, placing it on centre 47 Ns. K to RC 56(70, 84). Mark for sleeves as on back. K to RC 84(92,104). End of motif. Using MC only cont to RC 92(110,132).
SHAPE NECK
Set carr to hold. Bring 48(53,58) Ns at side furthest from carr to HP. *** Cont to K on rem WP Ns, shaping neck by bringing 1 N at neck edge to HP each row 9 times. 29(30,33) Ns rem in WP. K to RC 112(130,152).
SHAPE SHOULDER
K1 row if necessary to bring carr opposite to holding Ns. Cast off 7(7,8)sts at beg of next 3 alt rows. K1 row. Cast off rem 8(9,9) sts ***. Return 38(39,42) Ns at other side of work to WP. 19(23,25) Ns at centre rem in HP. Return RC to 92(110,132).
Rep *** to ***. Using WY, take all sts held in HP off machine.

NECKBAND
Join one shoulder seam. With wrong side facing, hang neck edge on to 78(86,90) Ns, hanging side neck on to 11 Ns each ▶

side and front and back neck sts held on WY on to 28(32,34) Ns each. Using MC and MT K1 row. Using A and MT-2 K4 rows. Pick up last row knitted in MC on to Ns to make pleat. Using MC and MT-1 K1 row. Bring ribber up and trans sts for 1x1 rib. Using MC and MT-2 K4 rows. With MT-3 K18 rows. With MT-2 K4 rows (22 rib rows altog). Using WY take off machine. Join second shoulder and neckband seam.

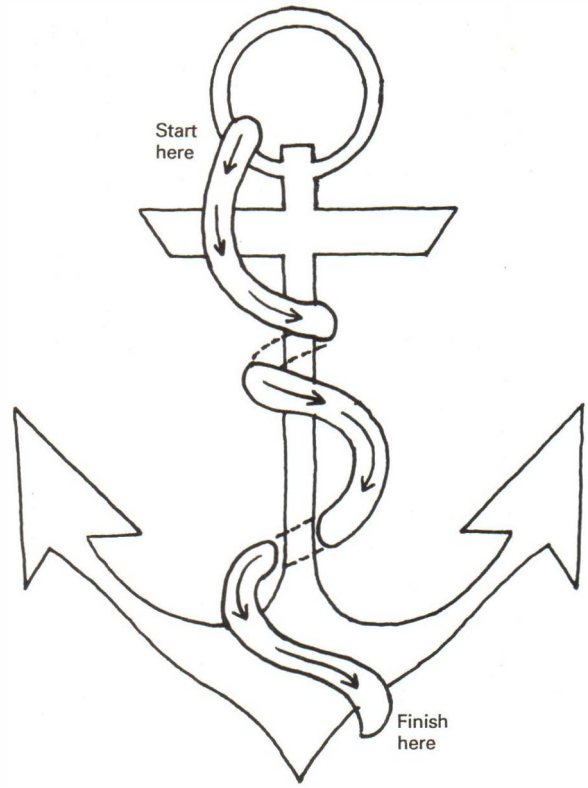
SLEEVES
(KNIT TWO)
With wrong side facing pick up sts along side edge between markers on to 78(84,90) Ns. Using MC and MT K1 row. Using A and MT K4 rows. Pick up pleat as before. Using MC and MT K1 row. RC000. Cont to K and dec 1 st each side ev 8 rows 11(13,14) times. Cont to RC 88(110,120). Using WY take off machine.

CUFFS
Bring up ribber and arrange 44(44,48) Ns for 1x1 rib. Using MC cast on and K3 circular rows. With MT-3 K 16(18,20) rows. Trans all sts to RB. Rehang sleeve sts on to Ns, reducing sts by hanging 2 sts on to ev 4th N. Remove WY. Using MC and MT K1 row. Using highest tension K1 row. Latch off.

CORD
Using A leave a long end and 'e' wrap 4 Ns. K1 row. Set carr to K one way and slip the other. K until you have a cord about 32cm long. Break yarn and thread end through open loops.

TO MAKE UP
Sew in and neaten off all yarn ends (except cord ends). Thread a darning needle on to the long yarn end of the cord. Use the needle to pull the cord through the knitting, in and out of the anchor motif as shown. Fix cord in place by tacking it down from the back with yarn end. Neaten off by sewing other yarn end in. Fold neckband to the inside and catch down by stitching through the open loops, removing WY as you go. Join side and sleeve seams.

ATTACHING CORD



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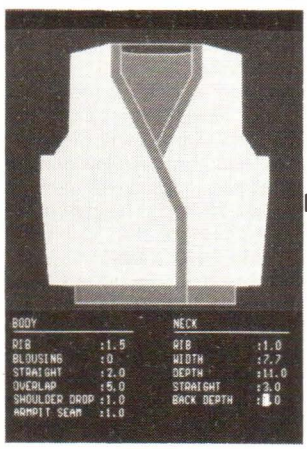

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The written word

Thinking of publishing your knitting designs? STEVE WYER has some sound advice

This month's article has, as so many of our articles are, been inspired by a letter from a reader. The lady concerned had decided to look into the possibility of publishing knitting patterns. She found, however, that there was nowhere where she could find both the practical and legal help that she required. Most books deal only with one aspect of the whole question of publishing and even then leave the reader confused and unsure of what to do next.

Self-publishing or the professional touch?

With the onset of new technology and the desktop publisher, some people may feel confident enough to attempt to produce their own printed matter. New technology means that even glossy print and colour can be produced from a unit costing substantially less than a knitting machine. The advantage of self-publishing is obvious. You will not need to either sell yourself or your piece of work to a publishing company. Secondly, you obviously avoid paying commission to a publisher. There are, however, also disadvantages. Many would-be authors and self-publishers spend frustrating afternoons at markets, exhibitions and outside libraries trying to sell their wares. Direct selling by means of door to door calls is time-consuming, frustrating and, if done regularly, may require a pedlar's licence from the local authority.

If you do choose a professional publisher, however, do make sure that any commission is agreed with the publisher *in writing*. We continue to receive letters almost every week from readers who have agreed to sell a garment or a knitting pattern (or even an idea) only to find that the money that they were expecting does not materialise. The important thing is to get any agreement in writing.

Remember that if you do publish a book, you are under a legal obligation to deposit, within a month of publication, six copies of your book at the British Library Copyright Receipt Office, 2 Sheraton Street, London W1V 4BH and at the Agent for the Copyright Libraries, 100 Euston Street, London NW1 2HQ. If you use a professional publisher, they will deal with this aspect for you. You do not need to deposit individual knitting patterns if you are selling those, but a collection of patterns will probably constitute a 'book' for these purposes.

Copyright

The most common question that I get asked by people who seek advice when they are contemplating publishing a book is whether or not the idea for the book, or even, indeed, the material inside has to be original. As we have seen in previous articles, the law of copyright will protect any artistic work (which includes writing) which is original so that if someone else copies that work without authorisation from the author, then the author would have the right to bring proceedings to stop the copying and even seek damages for loss caused.

So far as knitting patterns/books are concerned, copyright does not exist in an idea. If you want to publish a book of knitting patterns based on a theme of the seaside, do not be worried if there are already books of knitting patterns which have used the idea before. Although the non-originality of your own work may affect its sales, you would only have breached the copyright in that other work if the patterns themselves that you have produced are not original. How different, therefore, does your own work need to be to prevent it from infringing someone else's? The answer to that question will depend on the facts of each case. However, as a rough guide, if the work which you have produced contains an element of originality and does not directly copy more than five to ten per cent of someone else's pattern directly, then you will probably be OK. If you are writing a book, it is quite in order for you to quote from other authors, so long as acknowledgement is given, but although it might be in order for you to quote one or two pages from another book verbatim, it would not be appropriate for you to quote whole chapters, for example.

One last point. Remember that some words are registered trademarks and therefore their use on any book or pattern that is printed, even in the title, may not be allowed. One of our readers intended to publish a book of knitting patterns entitled 'Rock-a-bye Baby' but found that the name is, in fact, a registered trademark. The eventual title decided upon included the words Rock-a-bye Baby but in such a way that they would not be confused with the other work.

Even if the title which you are intending to use is not ▶

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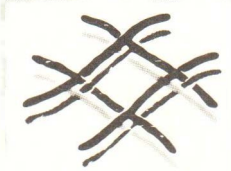

registered as a trademark, there is a general provision of law which says that if the title chosen by you leads people to think that the book or the knitting patterns contained in it are the work of someone else, this could give rise to a right on the part of that other person to bring proceedings against you. There has been a recent interesting case which you may have read about in the newspapers concerning books sold by one publisher as 'Alistair MacLean's' and then the title. The books were actually written by a Mr Alistair McNeil, based on ideas by Alistair MacLean. However, Mr McNeil's name appeared in small letters at the bottom of the page whilst Mr MacLean's appeared in large letters at the top. It was held that the front covers of the books were misleading in that they gave the impression that they were written by Alistair MacLean. This is known in the law as 'passing off'. It would certainly, therefore, be worth checking with your local book store to make sure that the title which you have chosen has not been previously used by someone else, particularly if the subject matter of the earlier book is the same.

Do's and don'ts

There is no doubt that if you manage to publish your own book or set of knitting patterns or have them published for you professionally, then any royalties can amount to a valuable extra source of income. In addition, if you have had a book published, your name may become more widely known and the reputation of your business may prosper.

However, as we have seen, there are a number of traps for the unwary and the following is a brief list of do's and don'ts which may hopefully act as a checklist:

Do

1. Think about whether you want to publish the work yourself or arrange to have it published professionally.
2. Remember, if you do have the book published professionally, to agree a commission with the publisher in writing.
3. Remember to deposit six copies of the work with the British Library and the Agent for the Copyright Libraries.
4. Check to make sure that the title you have chosen has not been used by someone else in relation to the same subject matter.
5. Ensure that your work is original.

Don't

1. Allow a professional publisher to say that the per-centage of commission will only be agreed after an initial period.

Get them to agree a percentage figure at the start if you can.
2. Engage in door to door selling without checking with your local authority whether you require a licence for that area.
3. Copy large chunks out of other people's works (although your idea itself does not necessarily need to be original).
4. Forget to declare any extra income derived from royalty sales with the tax man!

Good luck and keep writing in.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
dec = decrease
DK = double knit
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = rear bed
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WP = working position
WY = waste yarn
( ) = figures in brackets refer to larger sizes

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Trust the Prince of Wales

In the January issue we carried an article about the Prince of Wales Youth Business Trust. Here is some more information from Mr Traylen of Yarn Markets (UK) Ltd

I have, in previous articles, given profiles of some of our top industrialists, and some of the reasons for their success.

This time I am starting on the bottom of the ladder in an endeavour to advise young people wanting to start their own business, be it in knitwear, or any other pursuit.

This is for the 18 to 25 year olds (and for the disabled up to 31) and for those mothers who read this, and admit to 29 — and a half!, and who have daughters and sons in their late teens, who might be interested. Youths of this group may have ideas and enthusiasm to start their own business, but no technical advice and above all, capital.

Enter The Prince's Youth Business Trust (PYBT), a specific interest of the Prince of Wales. This is a charity funded by government and private sources, with branches in 36 regions of the UK. It was set up to provide a comprehensive service to 18 to 25 year-olds who are generally unemployed, who wish to start their own business, and are unable to obtain finance through the banks, or any other source. Since 1983, the Trust has assisted over 18,500 businesses, or recipients, to the tune of some 13½ million pounds

How does one apply?

The local job centre, council or library will have the addresses of the nearest PYBT, and after an initial visit to the Trust, you will be required to submit a business plan and cash flow forecast; full advice will be given on how to prepare this. Should your application be approved, an adviser (a voluntary person from industry or the profession) will be appointed to guide you, the client.

The writer has recently joined the Trust as an adviser, and assures any applicant that the role of the adviser is just that, and that decisions have ultimately to be that of the young client.

Loans or grants, although not large, may be allocated and start from £1,000, and monitoring will continue, through the adviser to the Trust, until the money is repaid. Progress and financial reports by the client will be made monthly, and the adviser will assist in this and help with marketing, exhibitions, competitions and various support services that are available for small businesses. He is there to counsel whenever asked, and to obtain outside technical advice, if needed.

Most practical business ideas will be considered, and the range of displays and winners at the 1991 Exhibition, attended by the Prince, illustrate the diversity of products. Dolls with carrot coloured hair, knitted bomber jackets, oversize china teapots, silk earrings and silk headbands, mohair jackets decorated with rabbits carrying balloons, and some stunning black glass candlesticks.

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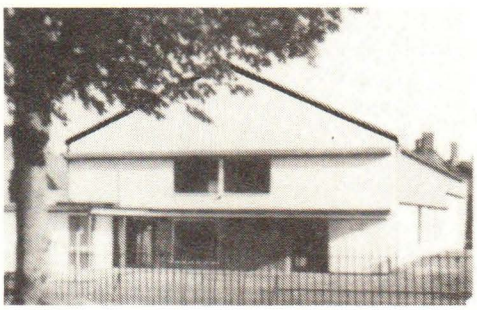

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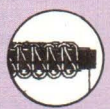
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